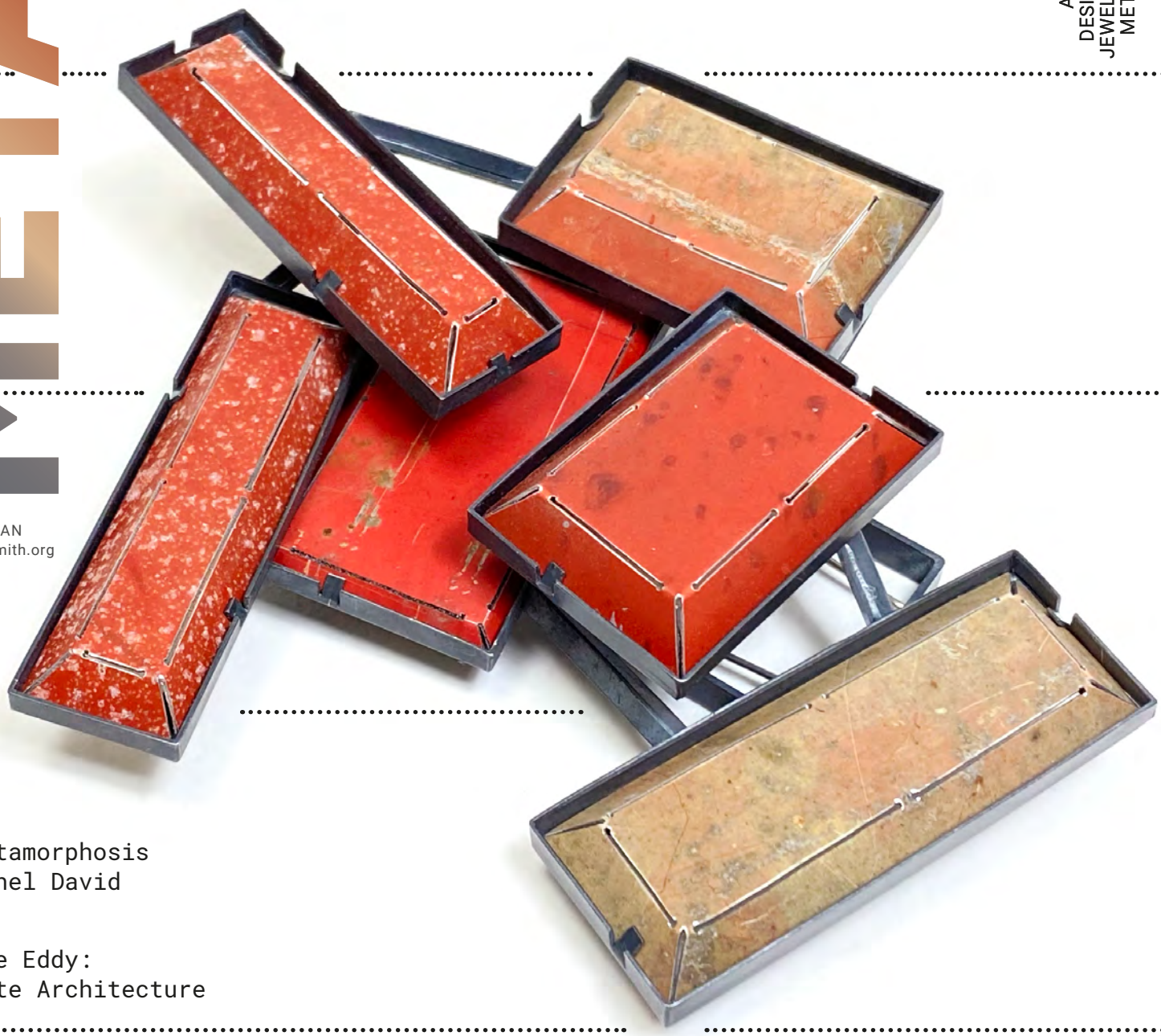
METAL SMITH
ART
DESIGN
JEWELRY
METAL



$16 USA & CAN
snagmetalsmith.org

The Metamorphosis of Rachel David

Melanie Eddy: Intimate Architecture

Small but Vibrant: The Evolution of Contemporary Jewelry and Metals in Taiwan

SNAG METALSMITH

SNAG@TUCSON

DEMONSTRATIONS
TOOLS + EQUIPMENT
MATERIALS
GEMS
JEWELRY
ART

FEBRUARY 3-5, 2023

The only event in the **Tucson Gem Show** dedicated to tools, equipment, materials and education. Come learn how to take your practice to the next level through hands-on experience and live demonstrations brought to you by experts in the field. See the work of talented makers and join our creative community.

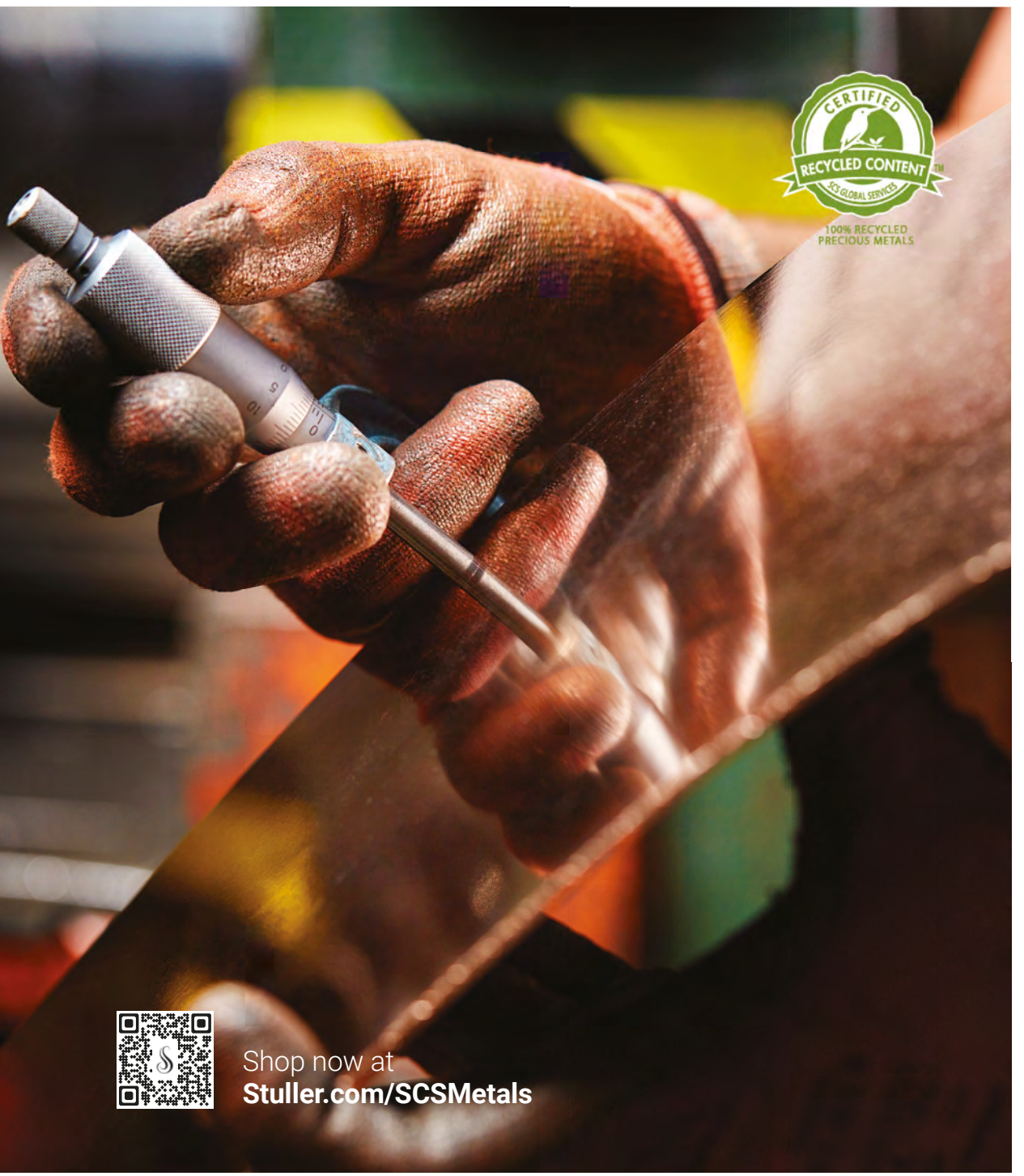
Presented with

PEPETOOLS sunstone

Photo courtesy of SNAG member Patricia Madeja

LEARN MORE AT SNAGMETALSMITH.ORG

American Owned and Operated



As an American owned and operated business established more than 50 years ago, Stuller confidently provides the jewelry industry with quality products and services.

This high quality is evident in our line of SCS-certified 100% recycled fabricated precious metals — manufactured in-house, priced competitively, and delivered rapidly.

STULLER

Stuller.com
800 877 7777

Thunderbird in the Digital Age - Two Concepts of Power
Barry Ace
mixed media
Courtesy of L.A.Pai Gallery

L to R / Nicole DesChamps-Benke, Holland Houdek, Seojung Kang, Lorena Lazard, Agnes Ma
Sunyoung Cheong, Abbi Marie, Siavash Jaraiedi, Xinchen Li, Julian De La Garza

SNAG METALSMITH

HOPE is RESILIENCY

A SNAG MEMBER EXHIBITION + SALE @NYCJW + ONLINE

SCAN ME

Exploring how the participants define the resiliency of hope through their creative practice. View 250 works by 148 artists online. Both one-of-a-kind statement pieces and production-style work showcase SNAG's diverse membership.

www.***snagmetalsmith.org***/exhibition/hope-is-resiliency

METALSMITH

SNAGMETALSMITH.ORG
@SNAGMETALSMITH

Supporting *all* materialsmiths at *all* levels

Published by the Society of North American Goldsmiths (SNAG), a national nonprofit committed to advancing jewelry + metalsmithing by inspiring creativity, encouraging education, and fostering community.

EDITOR-IN-CHIEF Adriane Dalton, adalton@snagmetalsmith.org
COPY EDITOR Kirsten Janene-Nelson
EDITORIAL ASSISTANT Olivia Shih
GRAPHIC DESIGN Heather White, Pixel37 Design

SNAG MANAGING DIRECTOR Brienne Rosner
SNAG OPERATIONS MANAGER Tara Jecklin
SNAG BOARD OF DIRECTORS PRESIDENT: Stacy Rodgers
SECRETARY: April Wood
TREASURER: Kristi Zevenbergen
AT LARGE: Jessica Andersen, Michael Brehl, Motoko Furuhashi, Maru López, Patricia Madeja, Seth Papac, Kerianne Quick, Demitra Thomloudis, Kee-Ho Yuen, Shaunia Grant (student)

SNAG MEMBERSHIP SNAG membership is $125/year and includes yearly subscription to *Metalsmith* and more; student and emerging artist discounts available. Subscriptions to *Metalsmith* start at $33 per year. **snagmetalsmith.org/join** or **info@snagmetalsmith.org**.

ADVERTISING INQUIRIES advertising@snagmetalsmith.org

CHANGE OF ADDRESS OR SUBSCRIPTION UPDATES *Metalsmith* is not forwarded by the post office. Send all address changes and any other requests, including missing issues, to: info@snagmetalsmith.org // 541.345.5689 // SNAG, PO Box 1355, Eugene, OR 97440. *Claims for missing issues are accepted only if received within three months of publication.*

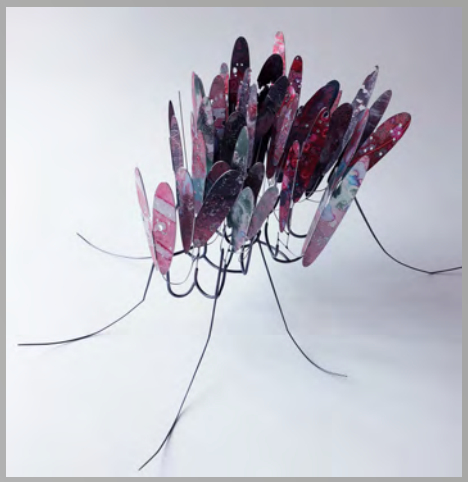
Copyright 2022 by Society of North American Goldsmiths, all rights reserved. Reproduction in whole or in part without written consent is prohibited. // Metalsmith (ISSN 0270-1146) is published in both print and digital formats by SNAG, PO Box 1355, Eugene, OR 97440, 541.345.5689, www.snagmetalsmith.org. // The opinions expressed in *Metalsmith* are those of the authors and not necessarily those of the staff or directors of SNAG or *Metalsmith*. // *Metalsmith* is indexed in the Art Index and EBSCO Media. // Printed in the USA

RENÉ LEE HENRY
SEE PAGE 76

Features

42 **The Metamorphosis of Rachel David**
A blacksmith emerges from her shell
By D Wood

52 **Melanie Eddy**
Intimate Architecture
A Bermudian/UK jeweler on the rise
By Bella Neyman



60 **Small but Vibrant**
The Evolution of Contemporary Jewelry and Metals in Taiwan
Hidden gems from a subtropical Pacific island
By Olivia Shih

Departments

6 FOREWORD

8 CONTRIBUTORS

18 FINDINGS
New & Noteworthy
By Talia Spielholz

20 VIEW
Queer Camouflage/Costume
By Jackie Andrews

24 ASK ME ANYTHING
Angelik Vizcarrondo-Laboy

26 IN PRODUCTION
Malyia McNaughton
By Karen Smith

28 LOOK
Colectiva Tilde

38 JEWELRY THINKING
K.R.M. Mooney
By Rebekah Frank

72 CRIT GROUP
A Case Toward Interpretation
By matt lambert

75 EVENTS CALENDAR
Happenings

78 SNAG LIFETIME ACHIEVEMENT AWARD
Jamie Bennett
By Jeannine Falino

79 SNAG LIFETIME ACHIEVEMENT AWARD
Jamie Bennett
By Jonathan Wahl

ON THE COVER Amal Yung-huei Chao, *Transient-gemstone*, 2021. See p69.

The reality of being an artist in 2022 is that we are beholden to continuously shifting algorithms for our work's visibility. Whether we participate actively by fully immersing ourselves in a spate of social media platforms or we passively place ourselves at the mercy of search engines, the attention economy moves at a pace counter to most creative practices. With so many artists scrambling to be noticed in the ever-scrolling feeds, we can't help but wonder if our work is merely being observed without ever truly been seen.

The authors and artists in this issue subtly call to mind the interrelated but distinct notions of visibility and recognition. In "Out/Loud" Jackie Andrews highlights queer artists by asking, "How and when is visibility a celebratory and defiant act of resistance?" Talia Spielholz examines emerging decorative forms that expand the definition of jewelry and personal adornment. In a pristine example of the thesis for "Jewelry Thinking," K.R.M. Mooney's jewelry-adjacent sculptures invite the viewer to look closely. matt lambert's case for interpretation emphasizes how highly personal and multilayered readings can create a rich tableau of overlapping meaning. To me, lambert's text is an appeal to see works in new ways by returning to them again and again.

Features on blacksmith Rachel David and UK jeweler Melanie Eddy each tell the story of an artist receiving the recognition of awards and acquisitions after years of thoughtfully building their careers and portfolios. Rising a bit quicker is jewelry designer Malyia McNaughton, who is profiled by Karen Smith. *Metalsmith*'s own Olivia Shih shines a spotlight on the jewelry and metals scene in Taiwan, a small island country with a robust creative community.

For "LOOK," we invited the four multicultural members of Colectiva Tilde to share their contemporary jewelry work as well as selections from Latinx artists they admire. The collective also translated their texts into Spanish for the magazine's first-ever bilingual article.

I'm curious to hear how this first foray lands with readers, and so I invite you, as always, to share your thoughts: editor@snagmetalsmith.org.

—Adriane Dalton, Editor

The mission of *Metalsmith* is to explore, analyze, promote, and document excellence and innovation in the field of jewelry and metalsmithing. In achieving this goal, SNAG will produce and oversee the direction and content of a publication that will serve as a significant resource for the metalsmithing field. The editorial content of *Metalsmith* will emphasize contemporary activities, makers, and ideas and incorporate supportive content, relevant critical issues, and the exchange of viewpoints.

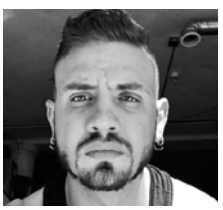
LINDSTRÖM®
Precision Tools
Designed for Excellence
www.lindstromtools.com

Contributors

Jackie Andrews (@jackiegemcreative) is a multidisciplinary artist, writer, and arts administrator. They were the Editor of NYC Jewelry Week's publishing platform, *Future Heirloom*, from August 2021–2022, and are currently the Gallery & Development Coordinator at Manor Mill, an art center in rural Maryland.

Colectiva Tilde is a collective of four Latin American and Latinx jewelers: Cassandra Adame, Maru López, Sandra Salaices, and Alejandra Salinas Pérez. Contemporary jewelry is the language they use to share stories from the varied experiences and perspectives of their bicultural realities. From this vantage point Colectiva Tilde strives to build connections and opportunities for Latin American and Latinx jewelers in both the United States and Latin America.

Rebekah Frank is a studio artist and independent writer who enjoys traveling the world in search of interesting experiences to fuel both her art and writing practices.

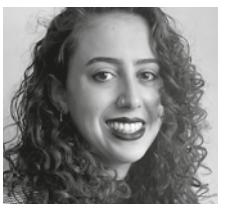


matt lambert is a nonbinary, trans multidisciplinary collaborator and co-conspirator working toward equity, inclusion, and reparation. Their practice is based in polydisciplinamory, entangling object making, writing, curating, and performing. lambert is currently a PhD candidate in craft at Konstfack University of Arts, Crafts & Design in Stockholm, Sweden. They have published, curated, and exhibited internationally, and their work is collected across the globe.

Bella Neyman is an independent curator and writer based in Brooklyn, New York. She is also the cofounder of New York City Jewelry Week, which takes place annually in November.

Olivia Shih (@oliviashihdesigns) is a contemporary jeweler, artist, and writer based in Oakland, California. Born in the United States and raised in Taiwan, she is interested in the cultural nuances that can be explored through wearable sculpture. In addition to running her eponymous jewelry business, Shih is the editorial assistant at *Metalsmith* and writes for both the magazine and *Art Jewelry Forum*.

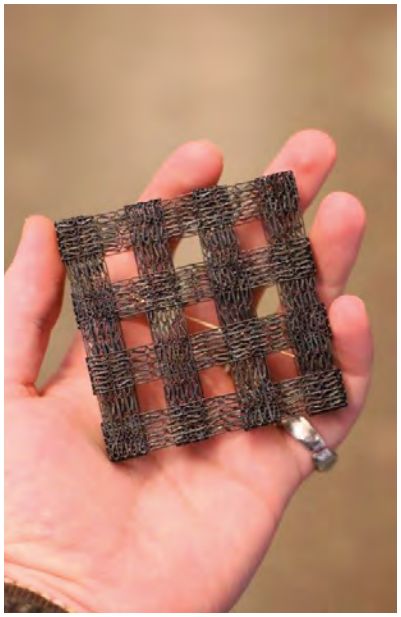
Karen Smith is the founder and executive director of We Wield the Hammer, a metalsmith training program for women and girls of African descent. You can find her on Instagram @wewieldthehammer.

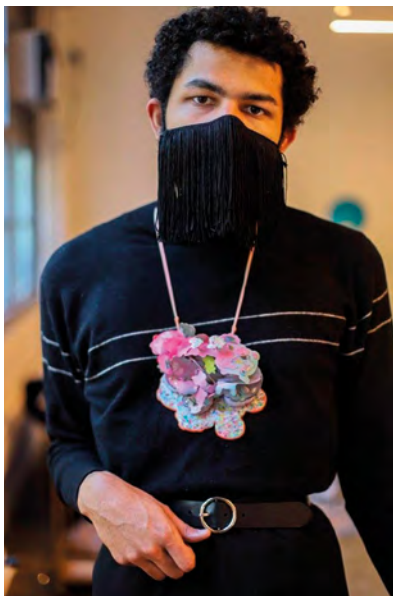


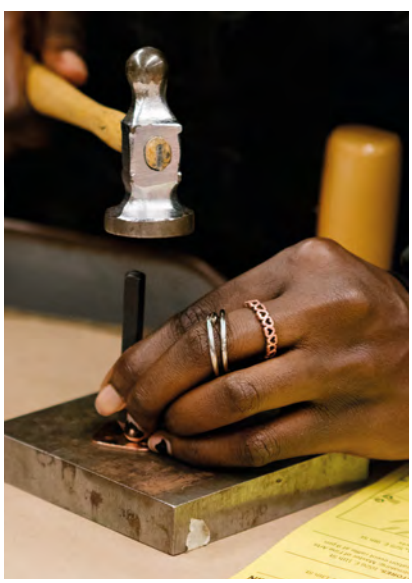
Talia Spielholz is a native New Yorker and recent Bay Area transplant. She received her MA in Costume Studies from NYU Steinhardt in 2022 and her BFA in Jewelry and Metalsmithing from the Rhode Island School of Design. Spielholz is interested in the ability of worn objects to permeate culture, articulate identity, and bridge narratives. She is passionate about education and hopes to contribute to accessible and engaging museum programs and exhibitions that enable people to connect with various forms of art and history.

Angelik Vizcarrondo-Laboy is a Los Angeles–based independent curator, writer, and arts administrator of contemporary art and craft, with a special interest in ceramics. Her current research investigates the "aesthetics of optimism" and the subversive power of humor, cuteness, and leisure as tools of protest. Amplifying the voices of artists of color is central to her practice. She most recently served as Assistant Curator at the Museum of Arts and Design (MAD), New York.

D Wood is a freelance writer and craft scholar. She is the editor of *Craft Is Political* (Bloomsbury Visual Arts, 2021).







SNAG METALSMITH

IMPACT

FEATURING THE IMPACT *of* YOUR SUPPORT

SNAG inspires creativity and innovation by creating resources and opportunities to help professionals at all levels in the field achieve success.

***L-R** / Tanya Crane, featured in Metalsmith 41.2 / Jess Tolbert, Voltage Exhibition. Photo: Aaron Decker / Photo: Youjin Um / J Diamond wearing SULO BEE at Voltage. Photo: Aaron Decker / Photo: Joshua Kosker / Aya Ito, featured in Metalsmith 41.4*

SCAN TO VISIT
SNAGMETALSMITH.ORG

New SNAG Website

Thanks to generous support from individual donors, SNAG launched a new, more comprehensive website for the organization and publication.

Have you visited snagmetalsmith.org since it launched in March? If so, you've noticed the upgrade! The Board + Staff at SNAG are filled with so much gratitude for the community support we received during our 2021 end-of-year appeal. The 135 individuals who collectively contributed nearly $20k enabled the organization to create and implement a more robust and functional website and a much-needed database upgrade.

The new site was designed by Chris Esh and team at Spacious Philly, who describe it as "a workhorse behind the scenes" combining four individual SNAG sites into one and increasing other capacity on the back-end. "We worked hard to ensure the front-end experience was simple and clean, creating an aesthetic experience in line with their beautiful print publication," says Esh. Also assisting in the effort, career graphic designer and SNAG member, Teresa Kiplinger (silverpoet.com) generously volunteered her branding and marketing expertise to help guide the website and develop new SNAG messaging and visual design standards.

For the first time ever, all digital copies of Metalsmith (2011 - present) can be read directly on the website. Plus, we finally have a well-designed space where select articles from each new issue are available for anyone to read. The new site, will allow SNAG to provide digital access to primary source materials for craft historians,

Photo courtesy of member Marilyn da Silva

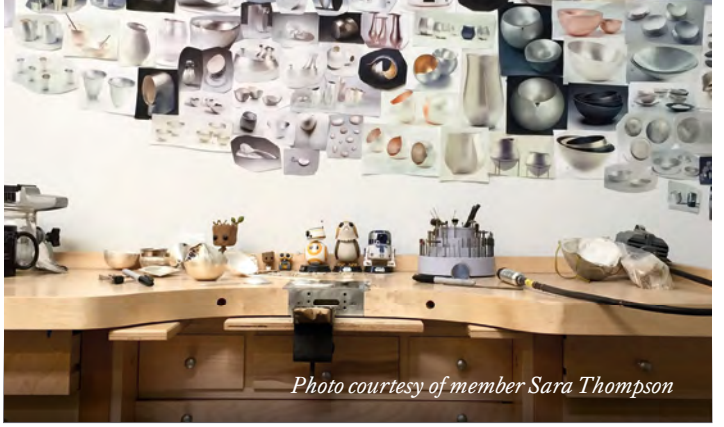


Photo courtesy of member Sara Thompson

Photo courtesy of member Joshua Kosker

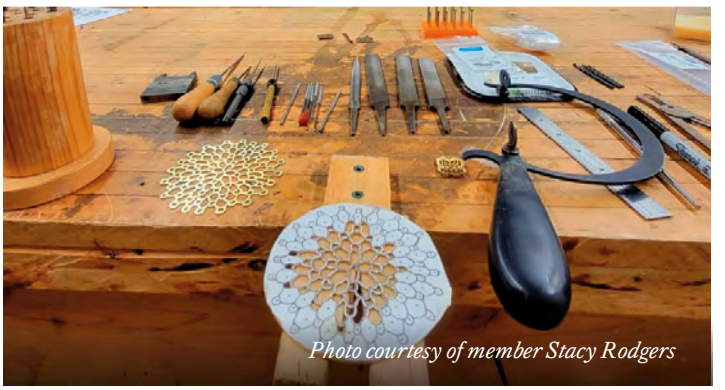


Photo courtesy of member Stacy Rodgers

Photo courtesy of member Nicole Jacquard

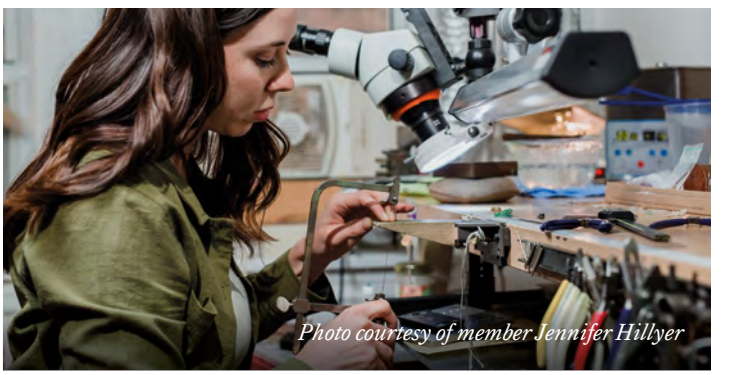


Photo courtesy of member Jennifer Hillyer

contemporary jewelry and metalsmithing practitioners, and independent scholars and researchers. While we currently have issues through 2011 available, we hope to soon digitize the full 42-year catalog of *Metalsmith*, and prior publications such as *Goldsmiths Journal* and *Golddust*.

The new, searchable Resource and Video Libraries feature technical articles, online exhibitions, and recordings from SNAG's conferences symposia, and workshops. One recent not-to-be-missed program is Frankie Flood's keynote presentation during SNAG's 2021 Virtual Conference (Day 3 Recording)

SNAG's vibrant community is evident throughout the website in photos taken by our members and recent posts populated from the Instagram hashtag #snagmember. **Have your own posts added, or reshared by SNAG, by using #snagmember and tagging @snagmetalsmith!**

What's new at *snagmetalsmith.org*

- Expanded Member Directory – complete yours today!
- Searchable Resource and Video Libraries
- Easily accessible Metalsmith Issues + Articles
- More online exhibitions
- More artwork + merchandise for sale
- Improved Opportunities
- Board + Community Links
- New sections like the In Focus Showcase

A Message from SNAG & Metalsmith

In June, **SNAG x Providence "Hope & Creativity"** brought fresh inspiration and renewed bonds of collaboration and friendship within our community. We are still feeling inspired by the incredible energy of those four days and hope you are too.

SNAG's staff + volunteers have exciting plans in the works for you in 2023, both in-person and online, including a new, free event during the Tucson Gem Show! **We're also looking forward to the next full conference in 2024 in an inspiring destination.** This timeline gives SNAG the opportunity to plan the best event for our community and gives you the space to financially prepare to join us.

Wishing you all the best this Holiday Season!
We look forward to ringing in a bright New Year with you.

Stacy Rodgers
President, Board of Directors

Brienne Rosner
Managing Director

L to R from top / Board of Directors: April Wood (Secretary), Kristi Zevenbergen (Treasurer), Jessica Andersen, Michael Brehl, Motoko Furuhashi, Shaunia Grant (Student), Maru López, Patricia Madeja, Seth Papac, Kerianne Quick, Demitra Thomloudis, Kee-ho Yuen; Staff: Adriane Dalton (Editor-in-Chief), Tara Jecklin (Operations Manager).

*Keep SNAG **Rock** Solid*

SNAG's four prongs: advocacy, leadership, programming and community support the many facets of our vibrant organization.

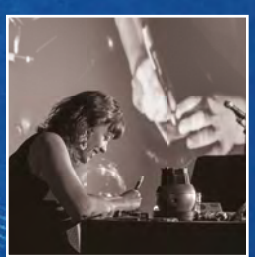
Our fundraising **goal of $25,000** will support SNAG's infrastructure and operations. Your contribution is the flux that enables the solder to flow - keeping our prongs strong and lasting. **Support SNAG's future today.** *Together we can secure our brilliant gem!*

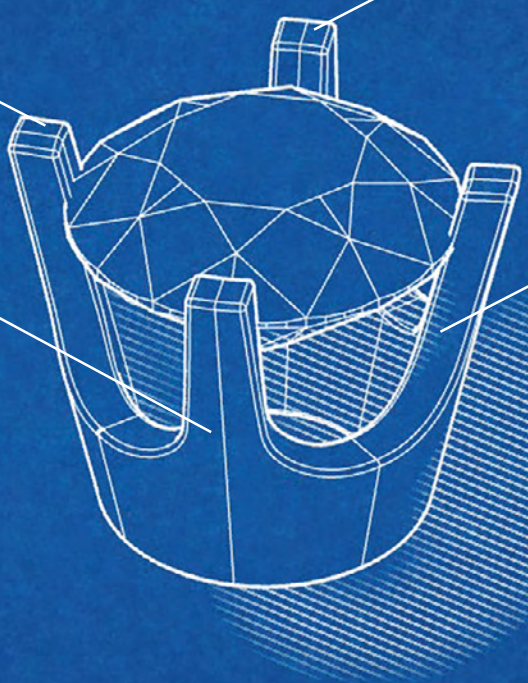
EVERY GIFT, REGARDLESS OF SIZE, IS IMPORTANT.

Scan to donate or mail a check to SNAG today!

SNAGMETALSMITH.ORG/SUPPORT

Make a one-time donation or click *Monthly* to become a **GEM Contributor**.





JAMES
RENWICK
ALLIANCE
FOR CRAFT

CRAFT STUDY TOUR BOSTON

SOUTH SHORE TO NORTH SHORE
MAY 17 - MAY 21, 2023

- Go behind the scenes with Emily Stoehrer, Curator of Jewelry at Museum of Fine Arts, Boston.
- Visit jewelry artist and collector Efharis Alepedis.
- Enjoy lunch and meet the artists of Mobilia Gallery.
- See how Mariko Kusumoto makes her textile jewelry.
- Dine after hours at the Fuller Craft Museum and see exhibitions featuring Daniel Jocz and artists from the Boston metal scene.
- Visit Metalwerx school and studio.
- Tour collections, see galleries, meet artists and more!

REGISTER AT JRA.ORG

PENLAND SCHOOL OF CRAFT

Penland School of Craft thanks the more than 500 guests and volunteers who made our 37th Annual Benefit Auction a great success.

Special thanks go to SNAG/ Metalsmith and our other generous auction sponsors:

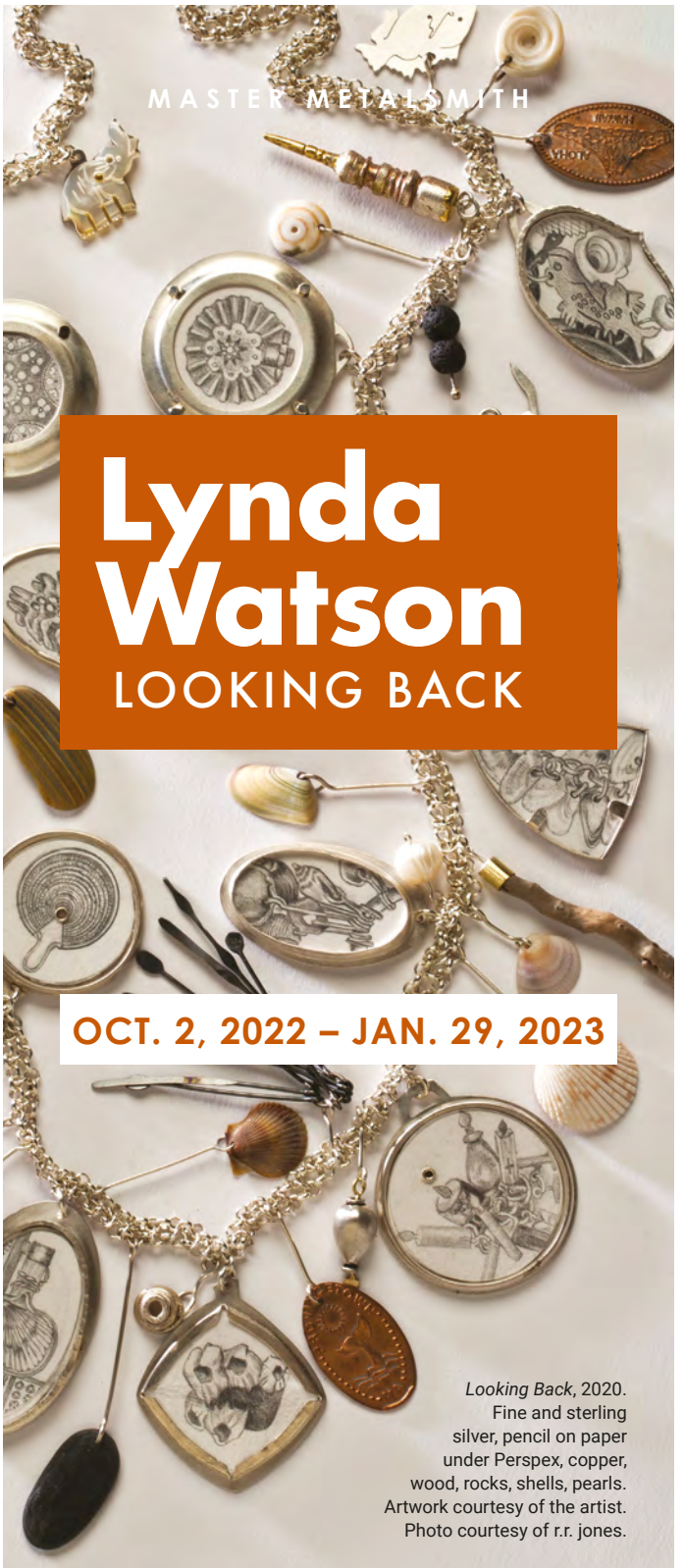
Auction Supporter
David H Ramsey Commercial Photography

Auction Patron
American Craft Council
Art in America
WNC Magazine

Artist Sponsor
Judy and John Alexander
Classic Event Rental
EbenConcepts
Lillian Giornelli
The Laurel of Asheville
Norman Sound & Productions, Inc.
Sculpture Magazine
Sysco Foods
US Foods

Adam Whitney
EMU Helmet Cup 011

Please join us for the next auction.
August 25–26, 2023


MASTER METALSMITH
Lynda Watson
LOOKING BACK
OCT. 2, 2022 – JAN. 29, 2023
Looking Back, 2020. Fine and sterling silver, pencil on paper under Perspex, copper, wood, rocks, shells, pearls. Artwork courtesy of the artist. Photo courtesy of r.r. jones.

TUES. – SUN. 11AM – 5PM
374 METAL MUSEUM DRIVE
MEMPHIS, TN 38106
(901) 774-6380
metalmuseum.org

METAL MUSEUM

Metalsmithing MFA

Cranbrook Academy of Art

Full-Tuition Gilbert Fellowships Available

Accepting Applications | Deadline Feb 1, 2023 | cranbrookart.edu

NYCJW

NYC Jewelry Week

November 14–20, 2022

All jewelry all day. Online & in person.

nycjewelryweek.com **@nycjewelryweek**

Washington Guild of Goldsmiths is a nonprofit organization dedicated to metalsmithing, jewelry design, and related arts; to enabling the exchange of information and ideas; and to providing educational opportunities for members and the public.

Michael Brehl
www.allthingshammered.com

Nilanjana Van Order
www.artbynil.com

Jowita Allen
www.jowitaallen.com

Natalie Barat Design
www.nataliebarat.com

Estelle Vernon
www.estellevernon.com

Peggy Shiffrin DESIGNS
www.peggyshiffrin.com

Crafting the Future

A nonprofit organization connecting BIPOC artists with opportunities that will help them thrive.

Become a CTF *Futurist* and show sustained support of our programs through recurring contributions. These programs include scholarships to craft schools, residencies, internships, and other professional opportunities for black and brown makers.

craftingthefuture.org

Artists working together to provide equitable opportunities in the arts

NEW & NOTEWORTHY

BY TALIA SPIELHOLZ

HEAD TO TOE: ADORNING ADORNMENT

For thousands of years humans have crafted jewelry to adorn the neck, fingers, wrists, ears, etcetera. In recent years, artists and jewelry companies have started creating a new kind of adornment. As personal technology has become more pervasive and immersive, some jewelry brands have started to create pieces specifically designed to be worn with earbuds—for decoration or also to prevent accidental loss. Crocs, the notorious plastic sandals, have gained popularity partially via the option of adorning them with either mass-produced or personalized, artisanally produced ornaments called Jibbitz. As trends in jewelry lean more toward these hyper-specific areas of the body and into more functional roles—even into accessorizing accessories—we will need to start rethinking the purpose and function of jewelry.

PRIVATE POLICY and Chella Man

In 2021, PRIVATE POLICY, a New York City–based genderless streetwear brand, collaborated with artist and activist Chella Man on a series of ear adornments that "highlight the beauty of deafness."[1] Chella Man, who is deaf and wears a cochlear implant, designed the piece to be worn in and around the ear to exaggerate the aesthetic of hearing aids and implants. Man says that, since the "hardware behind [his] ears" had "always been designed by others," he never felt comfortable wearing it: "Working as a model, there were shoots in which stylists and photographers have tried to avoid getting my cochlear implants into images rather than accepting them as part of me and amplifying them."[2] I for one am inspired by the expansion of how jewelry is being used to send social messages and to change the way we think about beauty and our bodies.

Jules Kim, Bijules
Single Carat Studs, Earpod Earrings, 2022
14k gold, diamonds
Photo: Alessandro Simonetti
Image courtesy of Jules Kim

Bijules

Jewelry brand Bijules creates decorative, high-end earpieces designed to fasten Apple AirPods to a wearer's ears. These earpieces thus bring an additional layer of status—and security against loss—to an already luxurious item.

Bijules founder Jules Kim, a former flautist and DJ, has been making music-inspired jewelry since 2002, and her jewelry has been worn by pop stars and other celebrities like Doja Cat and Erykah Badu. The brand's *Earpod Earrings,* which come as hoops or studs, have small loops into which the stem of an AirPod is inserted; both styles attach to a pierced earlobe via post and backing.

With this design, the AirPods themselves become a gem-like feature of the earrings. Launched in 2019, and intended to speak to the ubiquity of wireless earbuds, the pieces in the *Earpod Jewelry Project* explore the overlap between personal technology and the modernization of the body. Kim wanted to create pieces that allow anybody to individualize their AirPods and superimpose their own personal style over an increasingly common accessory. Indeed, acting as extensions of the human body itself, wireless earbuds are primed to be decorated.

Croc Jibbitz

Jibbitz are the little decorative buttons that snap into the signature ventilation holes of most styles of Crocs shoes. They were invented in 2005 somewhat by accident by Sheri Schmelzer of Boulder, Colorado, when she decided to decorate her family's ten pairs of Crocs with clay and plastic gemstones. Just a year later, in 2006, Schmelzer and her husband sold their company to Crocs for $10 million.[3]

There have since been official collaborations between the shoe brand and musicians like Post Malone, SZA, and the band KISS; fashion brands like Vera Bradley; and even food companies like Kentucky

Gem and Diamond Cluster 3-Pack, Jibbitz Charms

Image courtesy of Crocs

Fried Chicken and Hidden Valley Ranch. In addition, smaller companies and home artists have been making their own Jibbitz and selling them online. This trend potentially stems from the athleisure-wearing, working-from-home culture that has been enhanced by the COVID-19 pandemic.[4]

Given that they're not exactly jewelry, Jibbitz are also not readily categorized into an existing form of accessory—but that doesn't hamper their popularity. On Instagram, the Jibbitz hashtag currently has over 190,600 posts.[5] A December 2020 article from The Verge cites multiple Etsy and Instagram artists who are either creating their own Jibbitz or creating whole Croc looks using Jibbitz. For example, handbag designer Susan Korn, known by her label's name Susan Alexandra, created "shoe tzotchkes" that she shared on social media. Of her beaded-butterfly-encrusted creation she says: "The plan is to ... create jewelry for the shoes and then elevate this very casual, utilitarian shoe into something that's almost like high fashion, and really sparkly and fancy and pretty."[6] A current bestseller on Etsy under the label Special Croc Charms offers custom creations where buyers can submit photos and have them printed onto the surfaces of Jibbitz.[7]

◆◆◆

Many of these "trends" are rooted in ideas about beauty standards, consumerism, and visible wealth. They are also often heavily influenced by and based on existing historical accessories and dress tropes. While AirPod earrings show how personal adornment and jewelry is evolving to suit the constant technology in our lives, the PRIVATE POLICY x Chella Man collection of ear jewelry demonstrates how brands and designers are expanding the definitions of acceptable and consumable adornments to be more inclusive of different bodies and personal styles.

While some may not see the appeal in Apple-centric jewelry or jewelry created by Apple for its products, it's nonetheless intriguing to see smaller businesses and makers adapt to the changing product landscape in response to consumer needs and wants. I'm personally excited about the ever-expanding aesthetic and functional roles that jewelry holds in our lives.

1 "The Beauty of Being Deaf," Private Policy New York, privatepolicyny.com, https://privatepolicyny.com/collections/all. / **2** Ibid. / **3** Diane Anderson, "Instant company: Crocs edition," CNN Money, *Business 2.0 Magazine*, November 2, 2006, https://money.cnn.com/2006/11/02/magazines/business2/crocs_side.biz2/index.htm. / **4** Ashley Carman, "The Artisanal Crocs Have Landed," The Verge, December 4, 2020, https://www.theverge.com/22152676/crocs-jibbitz-charms-instagram-susan-alexandra-323. / **5** "#jibbitz, 190,607 posts," accessed September 12, 2022, https://www.instagram.com/explore/tags/jibbitz/top. / **6** Carman, "Artisanal Crocs." / **7** "Special Croc Charms," accessed September 12, 2022, https://www.etsy.com/market/special_croc_charms.

OUT/LOUD: QUEER CAMOUFLAGE/COSTUME

BY JACKIE ANDREWS

IN THE FIRST INSTALLMENT of *Out/Loud, Queer Maximalism*, we explored the work of multidisciplinary artist Anthony Sonnenberg. In discussing some of the myriad inspirations behind his work, he mentioned a concept he described as "protection through projection": the duality of confidently presenting your true self and shielding yourself through beauty.[1] This concept stuck with me, and influenced how I thought about my next topic, *Queer Camouflage* and *Queer Costume*: the apparent paradoxes presented by these ideas, how they intersect, and what the push and pull between them means—both for queerness and for aesthetics.

The complexities—and, too often, dangers—of visibility in the queer community feel omnipresent, especially in the wave of attacks on bodily autonomy happening across the United States: taking form in devastating anti-trans legislation and the erosion of reproductive rights following the Supreme Court's overturn of *Roe v. Wade* in June 2022.

The emotional weight of these concerns—compounded by fears of what is to come—brings new urgency to the concepts *Out/Loud* and *Queer Camouflage/Costume* examines: How and when is visibility a celebratory and defiant act of resistance?

Several artists asking these questions in their work are enamelist and metalsmith Aaron Decker (he/him), multimedia sculptor Nick Cave (he/him), and multimedia artist Moises Salazar (they/them). On the surface, there are myriad common threads among these artists' practices—they share an affinity for vibrant color and pattern, meticulous handcraft, carefully considered material use, and playful exploration of scale in the objects they create. But the shared sensibilities in their works go well beyond aesthetics; these artists take interest in reclaiming often harmful tropes, experiences, and/or materials in order to recontextualize their own narratives and empower themselves and others through their work. In this process, they playfully investigate what both *camouflage* and *costume* can mean in art and for its viewer.

Aaron Decker's enameled works range in form from wearables to small, toy-like tabletop objects—and sometimes both simultaneously. The dual influences of Decker's work—the complex impact a military upbringing had on his queer identity combined with a fascination with the aesthetics and mechanics of toys—feel paradoxical in and of themselves. Some of his most recent work from his solo show *it's (not) all fun and games* at Ornamentum Gallery include *luke, a flying fish* and *fool me twice*, which bring to mind, respectively, fishing lures, clown faces, and toys with a sense of nostalgia.[2] Combining vibrantly colored vitreous enamel in harlequin and striped patterns with chunky, almost industrial hardware, Decker translates the simple mechanical appeal of his myriad toy references into the puzzle-like modular configurations he's imagined for the body.

In works like *mace face* and *strap in*, the military influences and memories Decker recontextualizes in his work become especially clear. Decker speaks about his interest in deconstructing militaria, medals, and regalia and reframing them through a queer lens in his April 12, 2022, artist talk "Gilded Heroes: Jewelry, Metalwork, Military Power, and Queer Longing" in conversation with curator John Stuart Gordon at Yale University Gallery. Over the course of the conversation, Decker draws parallels between the ceremonial, highly decorative nature of military regalia—including makeup, heels, and ornate clothing seen

VIEW

Out/Loud investigates shared visual language in the queer community through the lens of adornment. The artists in this series are multidisciplinary and varied, exploring queerness, gender, and identity and interpreting adornment broadly through surface embellishments, color palettes, and engaging the body through installations, sculpture, and wearable objects and costuming. Each installment will explore a singular aspect or theme of queer aesthetics. The resulting works are celebratory, exuberant, defiant, and inquisitive—they pose questions about the politics of bodies and how we express ourselves; they disregard rules and examine the privilege, complexity, and danger that comes with visibility; and they imagine queer futures.

Aaron Decker
little bomb, 2021
Locket pendant, edition 1 of 5
Enamel, copper, silver, nickel, lacquer
2 x 2 x 3 in. (pendant)
22 in. (chain)
Photo: Jenn Bondy

Aaron Decker
now you see me, 2021
Demi-parure (necklace, brooch, keychain)
Enamel, silver, copper, nickel, platinum
Flower brooch: 2 x 2 x ½ in.
Mouth: 4½ x 2 in.
Badge: 4 x 1¾ in.
Necklace length: 34 in.
Photo: Jenn Bondy

in portraiture—and the exaggerated flamboyance of drag costuming: "[The concept] is so fascinating to me as a jeweler, because objects can transport us.... They can act as camouflage, they can act as shields. Military badges do all of those things, [and] they're huge indicators of rank, file, and place." Decker connects his interest in militaria to the binarism he experienced between his childhood desire to be a soldier and his internal conflict with his own queer identity barring him from achieving this goal.[3]

The contrast between the exuberant aesthetics and mechanisms of toys and the sense of imposing power and rigidity of militaria creates an exciting tension in Decker's work—a sense of whimsy and queer joy undercut with a slightly sinister edge. Decker describes how he communicates this tension through the use of color and patina in his work *cut my teeth:* "In this piece in particular, it is that binary of darkness [versus] lightness, it is that monster that's a toy ... it's the 'neutered war' idea. I'm trying to really bring this [piece] into a kid's hands."[4] With colorful enamel on one side of the surface and dark patina on the reverse, the metaphor is apparent.

Nick Cave's wearable sculpture works follow a similar model, contrasting the allure of rich, dynamically layered surfaces and fantastical, imaginative forms with the depth of emotionally and sociopolitically charged subject matter. Cave created his first *Soundsuit* in response to Rodney King's 1991 brutal beating by police officers and the Los Angeles riots that followed. "I was building a suit of armor, something that I could shield myself from the world and society in," he said of the works in a 2016 Art21 video interview.[5]

One of the primary functions of the *Soundsuits*—and, arguably, their most important statement—is their ability to completely conceal the identity of the wearer. In this way, the *Soundsuits* act as both potent symbol and great equalizer across the intersections of identity: "*Soundsuits* camouflage the body," Cave says, "masking and creating a second skin that conceals race, gender, and class, forcing the viewer to look without judgment.

Installation view, *Nick Cave: Forothermore*, Museum of Contemporary Art Chicago, May 14–October 2, 2022.

Photo: Nathan Keay
Image courtesy of the artist and Jack Shainman Gallery, New York
© MCA Chicago © Nick Cave

Still images from Moises Salazar's multi-media performance piece *La Danza de las Reinas*, 2022.

Photos: Sunny Leerasanthanah

They serve as a visual embodiment of social justice that represents both brutality and empowerment."[6]

Moises Salazar's recent performance work *La Danza de las Reinas* takes a similar approach to grappling with the complexities of queerness alongside additional intersections of identity—in their case, cultural background and history. Inspired by a Mexican folkloric dance traditionally performed at religious festivals, Salazar's *La Danza de las Reinas* draws parallels between the extravagance of traditional folkloric costuming with that of drag performance. "*La Danza de las Reinas* is my way to address the complicated relationship between Mexican traditions and identities and queerness," the artist writes of the work in an August 2022 Instagram caption.[7]

While *La Danza de las Reinas* is the first in Salazar's new explorations into performance art, fashion, and photography, it builds upon their multidisciplinary practice—traversing ceramics, crochet, and glittered papier-mâché in an effort to utilize craft techniques intrinsic to their family's cultural traditions. In their artist statement, Salazar describes the intention behind their work as a means to "create alternative spaces for queer and undocumented bodies which provide safety from violence," and act as a metaphor for the often traumatic experiences of queer Latinx youth and detained immigrants.[8]

Decker, Cave, and Salazar each demonstrate how subverting harmful tropes and experiences through art can act as a form of reclamation, healing, and empowerment for themselves and their communities. As evidenced by these three artists and their work, the visual vocabulary of queer aesthetics is wide reaching and potent in its ability to speak to audiences beyond solely members of the LGBTQIA++ community. Layered in concept and distinct in approach, the work of these artists asks us to consider: How does the presence of queer identity and personal experience impact the reading of the work, if at all?

In an interview published in the 2017 book *Queer Threads*, Nick Cave clarifies that his work is not just about him, but rather—similar to that of Decker and Salazar—it is meant to invoke conversation around otherness as a concept: "I cannot allow any of these ways of identifying my humanness to dictate what it is that I'm creating. What's important to me is to be as fierce as I can be as a visual artist, and hopefully the work can instigate conversation about things such as gayness or blackness, or art."[9]

The works of Aaron Decker, Nick Cave, and Moises Salazar leave us with plenty to talk about.

1 Anthony Sonnenberg, quoted from first installment of Out/Loud, "Out/Loud: Queer Maximalism," *Metalsmith* 42, no. 2 (2022): 22. / **2** http://www.ornamentumgallery.com/exhibitions/aaron-decker2. / **3** Aaron Decker, "Gilded Heroes: Jewelry, Metalwork, Military Power, and Queer Longing," Yale University Art Gallery, April 12, 2022, YouTube video, 0:15:25/1:01:13, https://www.youtube.com/watch?v=MdK2Z4y-6BA. / **4** Ibid., 0:36:58/1:01:13. / **5** Nick Cave, "Nick Cave in 'Chicago,'" *Art in the Twenty-First Century,* Season 8, Art21, September 16, 2016, 03:42/55:16, https://art21.org/watch/art-in-the-twenty-first-century/s8/nick-cave-in-chicago-segment. / **6** Nick Cave, "Biography," Jack Shainman Gallery, https://jackshainman.com/artists/nick_cave. / **7** moises.salazar.tlatenchi, *La Danza de las Reinas,* Instagram caption, August 3, 2022, https://www.instagram.com/p/Cgz9VMoFliq. / **8** Moises Salazar, "About," *Moises Salazar* website, accessed August 19, 2022, https://www.moisessalazar.com/about. / **9** Nick Cave, interviewed by Bill T. Jones, in John Chaich and Todd Oldham, *Queer Threads: Crafting Identity and Community* (Los Angeles: Ammo Books, 2017), 168–169.

YOU ASKED, THEY ANSWERED
ANGELIK VIZCARRONDO-LABOY

Lot28
Double and Single Wave Jelly Rings, 2021
Hand-painted 3D-printed resin
Photo: Jocelyn DeSisto
Courtesy of Lot28 (@lot28design)

How did you become a curator, and what is your training or background in curation? Any tips for people who want to become curators?

I initially went to college to study biomedical engineering. After two years of STEM classes, I decided it wasn't for me and switched my major to Art History (my minor at the time). I've always been an artsy person, but I never considered art or art criticism a viable career before that point because there was a lot of pressure from my parents to have a lucrative career. I fell in love with ceramics junior year, and after getting my BA in Art History decided to pursue an MA in Decorative Arts. While in grad school, I did a curatorial internship at the Museum of Arts and Design (MAD) in New York, and eventually got a part-time job as their curatorial assistant. I worked my way up to assistant curator before I decided to continue independently.

Although it can be challenging, networking with artists and arts professionals is crucial in the curatorial field. It's about who you know and who will say your name in a room you're not in. When starting out, it's good to apply for curatorial internships, fellowships, or programs to gain experience. It's also essential to stay in the know by visiting exhibitions and consuming literature, especially those relevant to your topics of interest. Being a curator involves drive, determination, patience, creativity, and flexibility. You're looking for a balance between dreaming big and thinking radically, having the discipline to follow through on all the moving parts, and trusting your vision to get a story across to people.

What does curatorship look like without a PhD? Is it possible to achieve without the degree?

When I was younger I always thought I would get a PhD, but I was exhausted once I finished my MA while working part-time at MAD. The more I worked, the further that seemed from my mind. You don't need a PhD to be a curator. You might not even need an MA, depending on what you're trying to do. Art shows are happening in all kinds of spaces, curated by people with a wide range of backgrounds and at all stages of their careers. Working toward a degree can really help you hone critical skills and give you time to figure out your interests—but experience is truly what shapes you into a curator. Each time I curate a show, it is an entirely different experience. If you want to be a museum curator, it might be harder to get a job or have upward mobility without an MA because of the competitiveness in the field. However, many successful independent curators have never worked at a museum. They simply work hard to put proposals together, network, connect with artists, and go above and beyond to make a show a reality.

Yours by Claire Webb
Infinity Rings, 2022
Resin, vintage Swarovski rhinestones, epoxy clay, metal leaf
Photo: Anne Marie D'Arcy (@anne_marie_darcy)
Courtesy of Claire Webb (@yoursbyclairewebb)

Angelik Vizcarrondo-Laboy inside exhibition *The Universe Within*, 2022, at Mindy Solomon Gallery (@mindysolomongallery) with work by Maya Vivas (@mayavivas).

Photo courtesy of Angelik Vizcarrondo-Laboy

What does a curator actually do on a daily basis?

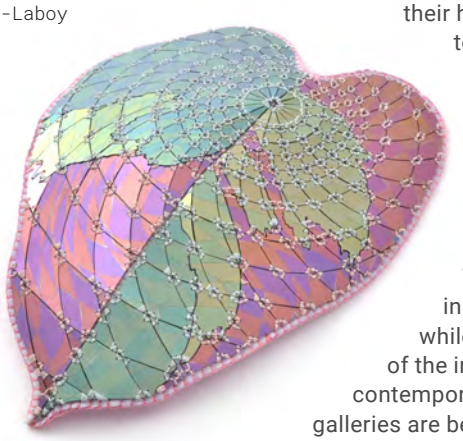
It all depends on the day, but it can look like any number of these things (alone or in combination): writing emails back and forth with artists, collectors, galleries, museums, and colleagues; having studio visits with artists; reviewing hundreds of applications or meeting to deliberate on an award; writing; planning an exhibition layout; visiting other exhibitions; researching at a library or archives; doing a panel, live program, or lecture; being on the floor installing a show; proposing acquisitions for a collection; traveling to a job; creating an artist roster or a checklist; preparing exhibition proposals; hunting down specific artworks; reading; attending meetings; staring at your cat trying to find inspiration.

Do curators get paid well? For curators just starting out, how do they supplement their income?

In short, no. Certain institutions can pay their curators well, especially in senior positions—but generally, the pay is not great across the field or within an institution. It is certainly not a career that you go into for the money. Even with a steady salary, it's great to have extra jobs—usually writing, jurying, speaking engagements, administrative gigs, and curating outside of your place of employment—to supplement that income. But what you do to increase your finances as a curator depends on personal interests and skills. Some curators are also artists, so they sell work or services on the side. When you are emerging and/or independent, there is a lot of pressure to get your name out there and simply survive. Unfortunately, it's very much a hustle. It's hard to say "no" to things (even those that don't pay well or at all), and you can end up managing an overwhelming amount of projects.

When you curate an exhibition, how do you make sure that you're including work from a diverse group of artists? It seems like the art world is dominated by white artists of a certain socioeconomic background and education.

Amplifying the voices of artists of color is central to my practice. Depending on the project and what I can control, I try to prioritize them because of their historical marginalization and because I'm naturally drawn to their narratives. It is also a bit personal since I am Puerto Rican. I have curated a few shows from open calls in which it's much harder to know the demographic makeup of the artists applying. But my goal is not to fill some diversity quota for optics but to show the best work for whatever story I am trying to tell. Diversity is usually not a problem because artists of color make great work that shines through. I also have curated shows of only artists of color. White artists, especially men, have dominated the art world in the past. However, I think we are in a different space that, while still a long way from perfect, has much more recognition of the incredible richness of art made by artists of color—both contemporarily and going back centuries. Curators, institutions, and galleries are being more mindful of who gets a platform.



Mallory Weston
Warped Philodendron Brooch #1, 2021
Anodized titanium, powder-coated brass, leather, cotton, thread
6 x 6 x ½ in.
Photo courtesy of the artist (@_mallory_weston_)

What's the best way to get noticed by curators?

Instagram is the best tool for finding artists nowadays. Studio visits are great too. You don't lose anything by reaching out to a curator to ask them if they can have a studio visit with you. Most curators have a notebook or a note on their phone full of artists' names, like a "file for later," which they refer to when putting shows together. Jurying open calls and residencies has also put a lot of artists on my radar.

Keep an eye on our Instagram @snagmetalsmith for upcoming opportunities to ask questions to a rotating selection of makers, educators, gallerists, curators, small business owners, and more.

MALYIA McNAUGHTON: DESIGNER ON THE RISE

BY KAREN SMITH

Crescent Drop Hoops, 2021
5.08 cttw diamonds, 14k white gold
1⅝ x 1⅝ x 1¼ in.
Photo courtesy of the Natural Diamond Council

MALYIA McNAUGHTON DID NOT SET OUT to become a well-known, sought-after jewelry designer. She grew up in love with clothes and thought she might like to be a stylist or fashion editor. A natural fashionista, McNaughton grew up in the Bronx, New York, in a colorful and fashionable Carribbean household. She has two sisters who work in product development and fashion design and whose sense of style she always admired. "I have always been interested in fashion," she says. "At five, I was sketching and designing clothes. My mother still has the sketchbooks! As a child, I would sketch images from award shows and then change colors and shapes of the clothing, stylize them in my own way. Same with my dolls."[1]

Fast forward to 2022: her intergalactic and iconic *Progression Hoops* have been showcased in high-end fashion magazines, on the catwalk, and on the red carpet. McNaughton's latest professional triumph is a successful collaboration with Banter by Piercing Pagoda, a subsidiary of Zales, which has placed her designs in five hundred stores nationwide. And along the way she made a stop at Harvard Business School just because. This accidental jewelry designer has quite a story.

Malyia McNaughton, wearing her iconic *Progression Hoops*.

Photo: Collette Bonaparte
Courtesy of Made by Malyia

McNaughton's career began in the fashion industry. After receiving a degree in fashion merchandising from Florida State University, McNaughton worked as an intern. "I worked at major fashion houses including Nicole Miller, [the] high-end boutique brand. I found, though, that it was too stuffy and there was not enough of an outlet for my own creativity." She wanted more freedom and more appreciation for the work she put in. As a Black creative, one of a scant few in her workplace, she felt like her voice wasn't being acknowledged. Ultimately, she wanted more ownership of her own ideas, more opportunities, and more control.

In the midst of this realization, she started her brand Made by Malyia. It came about quite by accident. "I was looking for a body chain to wear to a festival and couldn't find anything that I liked"—nothing that matched her funky aesthetic. So, she created one for herself. Friends loved her creation and suggested she start an Etsy shop. She then began participating in pop-ups and graduated to selling her designs at the AfroPunk Festival in Brooklyn, *the* major cultural event of the summer. Marjon Carlos, Senior Fashion Editor at *Vogue*, saw her at the 2015 festival and loved her unique Afrocentric-meets-uptown style adorned in a beautiful body chain. When Carlos saw her jewelry designs, she was blown away and asked if McNaughton wanted to be included in *Vogue*. "It was a hugely validating experience," she shares. McNaughton and her work "then became the talk of the town, giving [her] a boost of confidence as both a designer and entrepreneur."

Within three months, McNaughton quit her corporate job in the fashion industry to dedicate her time to her own company. She then participated at EssenceFest—the largest, and longest running, annual cultural festival dedicated to Black women in the United States. The event connected her directly with the Black women's mecca. The outpouring of encouragement, curiosity, and engagement from her community were deeply meaningful, both personally and professionally. She has been building on that momentum ever since.

McNaughton comes from a family of entrepreneurs and wants to create her own legacy to leave for her heirs. Her jewelry has become the path to do just that. It's one of the reasons her company bears her name.

When asked about her most identifiable creation, her *Progression Hoops*, she says, "They were the first pair of earrings to become a part of a collection and I wanted them to show the progression of something, the movement of something." And, "I wanted a hoop that transcends time; the name represents that." She was also interested in intersections between nature

Tierra Whack is wearing rings from the *Tierra Whack, Banter by Piercing Pagoda* collaboration (2022).

Photo courtesy of Banter by Piercing Pagoda

Progression Hoops, 2021
18k yellow gold, white diamonds
1⅞ x 2 in.
Photo courtesy of Greenwich Street Jewelers

and art, imagining ways to represent that juncture. "I wanted to highlight the planets and gestation. There are nine planets, it takes nine months to bring life into the world." Her comparisons reflect the lengths of time and space and effort, how long it takes to break through—and, in so doing, reaching a point of bliss or happiness or success.

McNaughton talks of longevity and inclusivity. She wants her work to reach "across genres and generations, meaning not trendy or solely for a younger generation," and the *Progression Hoops* are iconic for those reasons. She wants the wearer to see something in them, not simply beauty. "The reflective surface reflects back to the wearer. The wearer is the center of the piece, not the work; it reflects themselves."

McNaughton's path keeps broadening, beyond what she ever imagined. In 2022, she answered an open call for Black designers to collaborate with Banter. She sketched about one hundred pieces for the collection, pieces that could be tailored to a consumer and that are all about making your own statement. The project speaks to the origins of what made her fall in love with jewelry: self-expression. The Grammy-nominated rap artist Tierra Whack is the face of the new collection and the creative director of Banter by Piercing Pagoda.

McNaughton has also recently been selected as a member of the Future Connoisseurs, a global luxury alliance for innovators of futuristic luxury designs. She has also worked with jewelry designer Lorraine Schwartz and the Natural Diamond Council, and is a board member of the Black in Jewelry Coalition (BIJC). In June 2022, she was invited to participate in the GIA Global Leadership Program at Harvard University. The program invites industry leaders from different backgrounds in the jewelry industry to attend annually. This year's theme was Strategic Mindset. "It is an opportunity to strategize and build stronger relationships," she says. "As an emerging designer in the industry, it was instrumental for me to attend to learn from those in the industry that have a deep wealth of knowledge as well as lend my voice as a creative in the space."

Her commitment to beauty, creativity, and style is evidenced in all the ways she works in the jewelry industry. Her desire to become a thought leader and inspiration for other designers is evident through her service work [on the board of BIJC]. In addition, her partnership with Banter is one that she hopes will illustrate the many ways that large brands can collaborate with creatives, offering brand recognition and greater visibility. From her collaborations to running her own successful company and more, Malyia McNaughton is a designer to watch out for.

1 All quotes from phone or email correspondence with the author, July 6, 2022.

COLECTIVA TILDE

Metalsmith invited the members of Colectiva Tilde to share their own work and a selection from an artist they admire.

COLECTIVA TILDE WAS FORMED VIRTUALLY in March 2020 at the start of the pandemic. We are currently four Spanish-speaking artists from Latin America and the Caribbean, who use contemporary jewelry as our means of expression: Alejandra Salinas Pérez, Cassandra Adame, Maru López, and Sandra Salaices. The collective was born to investigate the roots of our Latin American culture as viewed from the lived experiences of each of us.

We seek to create a space to inspire, reflect, and ignite conversations through the jewelry we make. Contemporary jewelry is the language we use to share stories from the varied experiences and perspectives of our bicultural realities. From this vantage point, we strive to build connections and opportunities for Latin American and Latinx jewelers in both the United States and Latin America.

COLECTIVA TILDE SE FORMÓ VIRTUALMENTE en marzo de 2020 al inicio de la pandemia. Actualmente somos cuatro artistas de habla hispana de México y el Caribe, que utilizamos la joyería contemporánea como nuestro medio de expresión: Alejandra Salinas Pérez, Cassandra Adame, Maru López y Sandra Salaices. La colectiva nace para indagar sobre las raíces de nuestra cultura latinoamericana vistas desde las vivencias de cada artista.

Buscamos crear un espacio para inspirar, reflexionar e iniciar conversaciones a través de las piezas que hacemos. La joyería contemporánea es el lenguaje que usamos para compartir historias desde las diferentes experiencias y perspectivas de nuestras realidades biculturales. Desde este punto de vista, nos esforzamos por construir conexiones y oportunidades para los joyeros latinoamericanos y latinos tanto en los EE. UU. como en América Latina.

Alejandra Salinas Pérez
Enseñando el cobre (Show your true colors), 2021
Copper, vitreous enamel
16 x 1½ in.
Photo courtesy of the artist

Maru López
Objetos de Resistencia (Objects of Resistance), 2019–2020
Brass, acrylic paint
Various dimensions
Photo courtesy of the artist

CASSANDRA ADAME is a transborder artist who lives and is steeped in two cultures and countries. She is also a jewelry and ceramics instructor. Born in El Paso, Texas, then raised in Ciudad Juárez, Mexico, she pulls inspiration from her sense of home and place—like a souvenir, her jewelry is a portrait of the city and home the wearer carries with them.

CASSANDRA ADAME es una artista transfronteriza (que vive y se involucra en la cultura y vida cotidiana de dos países), instructora binacional de joyería y cerámica nacida en El Paso, Texas, y criada en Ciudad Juárez, México. Cassandra toma inspiración de su sentido de pertenencia y casa—como un souvenir, su joyería es un retrato de una ciudad y hogar que el portador lleva consigo.

@cassjewelryart

SANDRA SALAICES is a metalsmith born in Casas Grandes, Mexico, and trained in El Paso, Texas. The symbiotic nature of lichen and the Chihuahuan desert inform her creative and studio practice.

SANDRA SALAICES es una joyera nacida en Casas Grandes, México, y formada en El Paso, Texas. La naturaleza simbiótica del liquen, y el desierto Chihuahuense informan su práctica creativa.

@sandrasalaicesjewelry

MARU LÓPEZ is a jewelry artist, museum educator, and craft scholar from San Juan, Puerto Rico, and she is presently based in San Diego, California. Her practice is a process of exploration and a space of reflection about our connections to objects and the meaning we install in them.

MARU LÓPEZ es una artista de joyería, educadora de museos e investigadora de artesanías. Nacida en San Juan, Puerto Rico, actualmente reside en San Diego, California. Su práctica es un proceso de exploración y un espacio de reflexión sobre nuestras conexiones con los objetos y el significado que instalamos en ellos.

@marugenia2

ALEJANDRA SALINAS PÉREZ was born in Burbank, California, and grew up in Monterrey, Mexico. Throughout her life, she has migrated between both countries; she currently resides in San Antonio, Texas. Standing between two cultures, she combines her personal history with a contemporary perspective, translating her experiences into metal objects and jewelry.

ALEJANDRA SALINAS PÉREZ nació en Burbank, California, y creció en Monterrey, México. A lo largo de su vida ha migrado entre ambos países y actualmente reside en San Antonio, Texas. Situada entre dos culturas, combina su historia personal con una perspectiva contemporánea, traduciendo sus experiencias en objetos de metal y joyas.

@alejandrasalinasperez

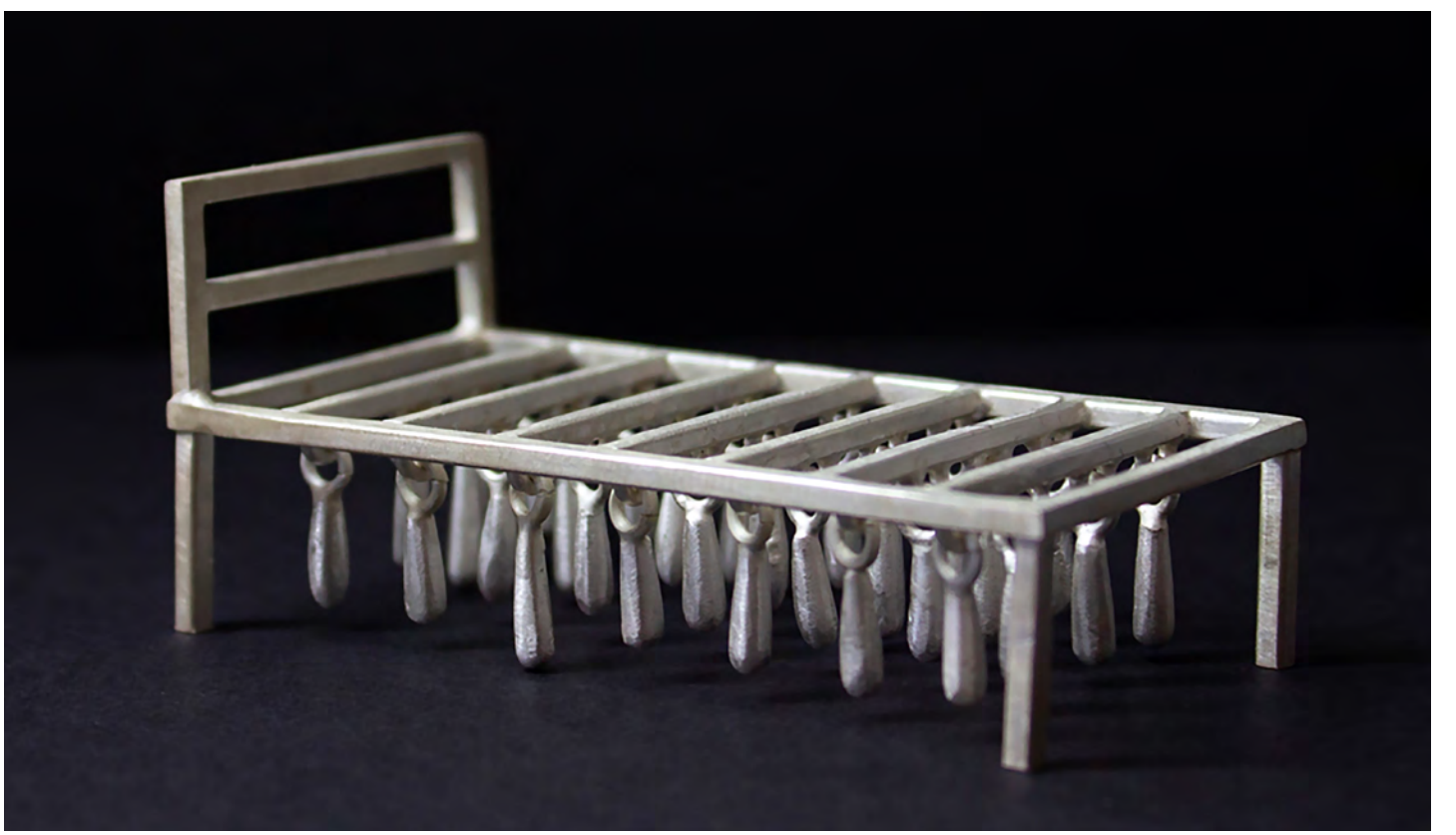
Cassandra Adame
El No Me Olvides (Don't Forget Me), 2019
Steel, adobe, brass
4½ × 4 × 1 in.
Photo courtesy of the artist

Cassandra Adame
Los lugares donde suelo llorar: cama (Places where I used to cry: bed), 2020
Sterling silver
3½ × 1½ × 1 in.
Photo: Alfredo Díaz Anzures

CASSANDRA ADAME

My work reveals what is happening to me at the time and place where I stand at the moment ... whether that be in my home, a rented Airbnb, or the half-destroyed houses by my hometown that I explore.

Mi trabajo revela lo que me está sucediendo en el momento y los lugares en los que me encuentro en este instante ... ya sea en mi casa, un Airbnb alquilado o casas medio destruidas de mi ciudad natal que exploro.



Cassandra's selection:

ALBERTO DÁVILA uses ancestral materials from Mexican culture such as amber, coral, and pearls but transports them to our contemporary times by incorporating imagery such as emojis and wire fences.

ALBERTO DÁVILA usa materiales ancestrales usados dentro de la cultura Mexicana como el ámbar, el coral y las perlas pero llevándolos a nuestros tiempos actuales incorporando imágenes como los emojis y cercas de alambre.

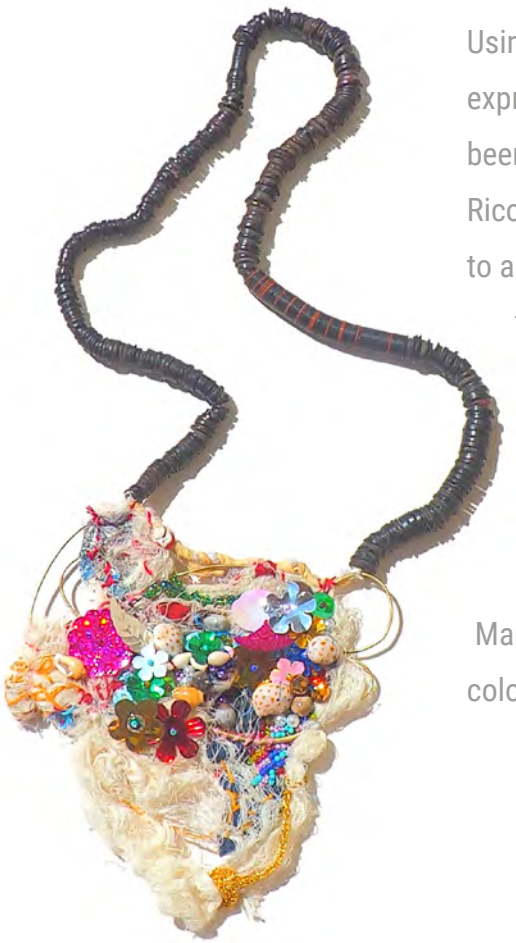
Alberto Dávila
Keep breathing 1, 2019
Amber, galvanized steel, aluminum, paracord
4 x 3 x 2 in.
Photo courtesy of the artist (@alberto_davila_)

Cassandra Adame
Cortado Por la Misma Tijera (Cookie Cutter Collage), 2019
Brass, copper, enamel, steel
3½ × 4½ × 1½ in.
Photo courtesy of the artist

MARU LÓPEZ

Using metals, a layering of varied materials, and written words, I seek to express stories from the sociopolitical situation around me. My work has been a way for me to process and reflect on events going on in Puerto Rico, such as the devastation of Hurricane Maria, an economic crisis due to an unpayable debt, and the colonial relationship between the Island and the United States.

Usando metales, capas de diferentes materiales y palabras escritas, busco expresar historias de la situación sociopolítica que me rodea. Mi trabajo ha sido para mí una forma de procesar y reflexionar sobre los acontecimientos en Puerto Rico, como la devastación del huracán María, la crisis económica debido a una deuda impagable y la relación colonial entre la Isla y los Estados Unidos.



Maru López
Siempre conmigo
(Always with Me), 2021
Brass, cheesecloth, sequins, plastic and glass beads, seashells, camandula seeds, coconut shell beads, resin
13 x 6 in.
Photo courtesy of the artist

Maru López
Pa' que tu lo sepas
(For You to Know), 2019
Brass, blue tarp, acrylic paint
6 x 3½ in.
Photo courtesy of the artist

Maru López
Technicolor Dreams, 2021
Brass, steel wire, cardboard, plastic mesh, studio debris, sequins, seashells, pigments, resin
4 x 5 x ½ in.
Photo courtesy of the artist

Catalina Brenes
Noi, 2019
Carrara marble, resin with graphite, leather
60 x 8 x 2 cm
Photo: Riccardo Rivello (@catalina_brenes_jewellery)

Maru's selection:

CATALINA BRENES is a Costa Rican jeweler based in Italy. The organic lines and weight of her pieces achieve a balance between natural and synthetic materials that invite the viewer to caress the forms, and to have the pieces caress the viewer back. Her pieces are contemporary while also evoking timelessness.

CATALINA BRENES es una joyera costarricense radicada en Italia. Las líneas orgánicas y el peso de sus piezas logran un equilibrio entre materiales naturales y sintéticos que invitan al espectador a acariciar las formas y a que las piezas devuelvan la caricia al espectador. Sus piezas son contemporáneas a la vez que evocan la atemporalidad.

Sandra Salaices
Cylinders, 2021
Mild steel, vitreous enamel
46 in.
Photo courtesy of the artist

LOOK

SANDRA SALAICES

With the concept of interconnectedness, my pieces invite the viewer to contemplate the light and shadow within and to reflect for a moment about the oneness of all beings. I developed a technique to fabricate three-dimensional forms with steel mesh, reinforced by filling the cells with vitreous enamel. Inspired by Paquime architecture, my most recent work explores the use of rammed earth and reclaimed steel.

Con el concepto de interconexión, mis piezas invitan al espectador a contemplar la luz y la sombra internas y a reflexionar por un momento sobre la unidad de todos los seres. Desarrollé una técnica para fabricar formas tridimensionales con malla de acero, reforzada al llenar las celdas con esmalte vítreo. Inspirado en la arquitectura de Paquimé, mi trabajo más reciente explora el uso de tierra apisonada y acero recuperado.

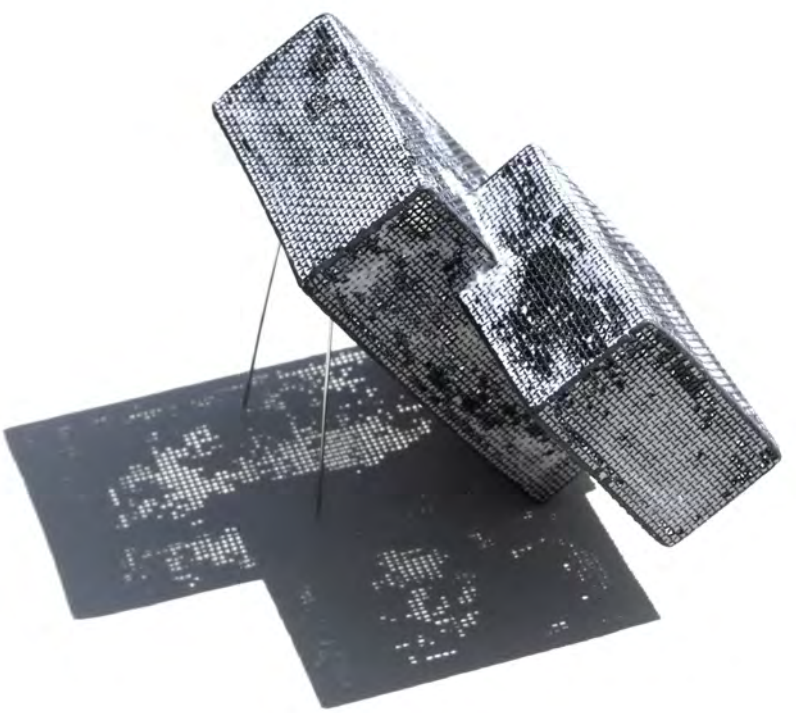
Sandra Salaices
Puerta T, 2022
Rammed earth, stainless steel
2¾ x 1¾ x ¾ in.
Photo courtesy of the artist

Sandra's selection:

I am attracted to ADRIANA GÓMEZ's anthropomorphic crocheted shapes and the use of ancient textiles in her work. The process of crocheting seems to play an intuitive role in her work.

Me siento atraída a las formas antropomórficas y tejidas de ADRIANA GÓMEZ, y su uso de textiles antiguos. El proceso de tejido parece jugar un papel intuitivo en su obra.

Adriana Gómez
Nuestros Otros, 2021
Antique thread, ceramic, sterling silver
40 x 20 x 5 cm
Photo: Patricia Bova (@adriana____gomez)



Sandra Salaices
Oneness no. 7, 2018
Mild steel, vitreous enamel, stainless steel
2¾ x 3½ x 1⅝ in.
Photo courtesy of the artist

ALEJANDRA SALINAS PÉREZ

My practice is driven by my culture, current events, and research. Letting the idea drive the hand, I tie the process of the piece to its content, whether that be through acid washing enamel, ghosting graphite, or burying or resurfacing metal. The piece tells its story through how it came to be made.

Mi práctica está impulsada por mi cultura, eventos actuales e investigación. Dejo que la idea dirija la mano, vinculo el proceso de la pieza a su contenido, ya sea a través de lavar con ácido el esmalte vítreo, dejar el graphito a punto de desaparecer, enterrar y resurgir el metal. La pieza cuenta su historia a través de cómo se hizo.

Left:
Alejandra Salinas Pérez
Trenzaré mi tristeza (I will braid my sadness), 2021
Copper, vitreous enamel, graphite, luster, china paint, sequins, seed beads, embroidery thread, hair extensions, knurled brass screws
20 x 2½ x ½ in.
Photo courtesy of the artist

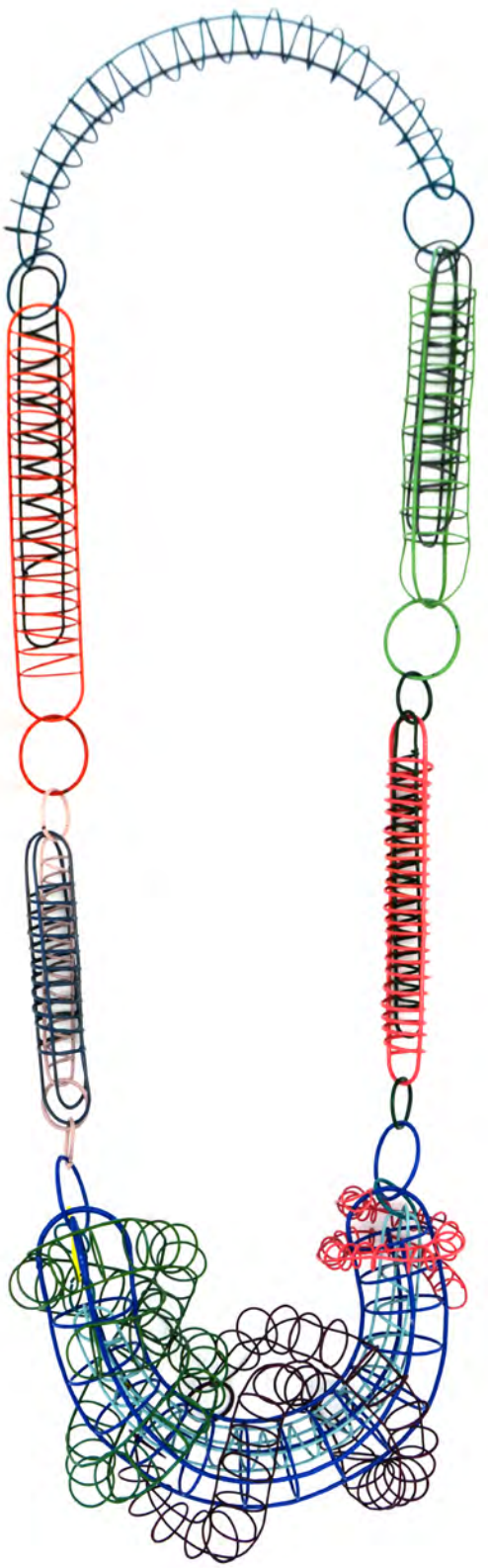
Above:
Alejandra Salinas Pérez
Júrame que no me olvidas, si me olvidas, ellos ganan (Promise me you won't forget me, if you forget me, they win), 2018
Copper, vitreous enamel, graphite, cotton yarn
3 x 2 in. (each name badge, 43 total)
Photo courtesy of the artist

Alejandra Salinas Pérez
La Manda (The Vow), 2019
Copper, silver, cypress yarn
21 x 6½ x 2½ in.
Photo courtesy of the artist

Alejandra's selection:

MARTACARMELA SOTELO's intuitive and playful shapes create miniature architectural forms for the body. I am drawn to her delicate structures, how she brings the line to life, and her use of vibrant colors.

Las formas intuitivas y divertidas de MARTACARMELA SOTELO crean formas arquitectónicas en miniatura para el cuerpo. Me atraen sus delicadas estructuras, cómo da vida a la línea y su uso de colores vibrantes.



Martacarmela Sotelo
Container in Colors, 2020
Constructed steel wire, powder coating
44 x 13 x 6 cm
Photo courtesy of the artist (@martacarmela)

K.R.M. MOONEY: MATERIAL ALCHEMY

BY REBEKAH FRANK

Strike i–iii, 2020
Cast bronze, olivine sand
8 x 9 x 10 in. (each)
30 x 12 x 10 in. (overall)
Photo: Kyle Knodell

This is a multipart series celebrating artists whose practices illustrate *jewelry thinking*. These artists may or may not have a background in jewelry, but their work exhibits qualities that jewelry artists will recognize, including commitment to materiality, respect of process, and focus on the body.

JEWELRY INVITES THE BODY TO INTERACT. Traditionally, jewelry embraces the finger, rests on the chest, dangles and drapes from the neck, the wrist, the waist, the ankle. So, what happens when the body is separated from jewelry? What happens when the body experiences the material, tooling, textures, and relationship of bodily-related objects from an adjacent perspective?

K.R.M. Mooney is an artist grounded in the material tradition and processes of jewelry. His sculptural metal objects converse with and about the body using the materials and techniques unique to jewelry-making from a contemplative and unexpected perspective. "As a gender-nonconforming artist, coding and being encoded by others ... I learned to recast how materials emerge through their interaction with the body ... to establish modes outside of normative values."[1]

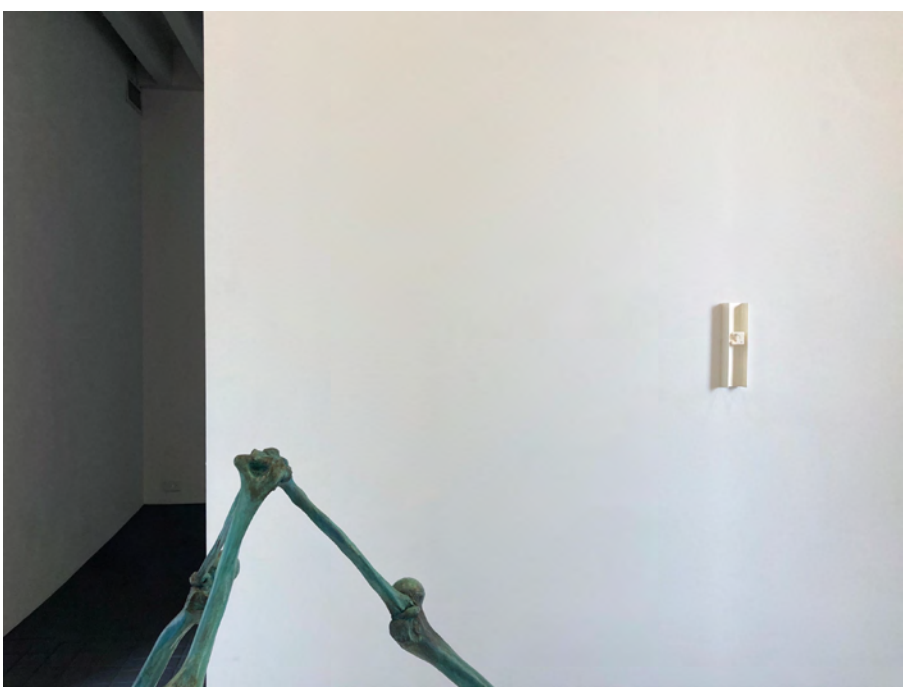
Currently based in Brooklyn, New York, Mooney studied metalsmithing at the California College of Arts—when it still had the word "craft" in its name and its campus stretched between Oakland and San Francisco—where he majored in Jewelry/Metal Arts with a minor in Visual Studies. Ornamentation, with its connection and attention to the body and its relationship to material culture and performative identity, became a place for him to extract meaning. Instead of applying jewelry-making to the production of jewelry, Mooney pauses to contemplate the possibilities found in the series of steps and accumulation of material knowledge. One example familiar to jewelers and of interest to Mooney is how steel binding wire can both securely join two pieces as well as purposely (or accidentally) copperplate metal surfaces, which are two very different actions. He finds invitations to explore, question, and redefine these processes where the personal and abstract body is ever-present. He shares: "There's an intimacy and a closeness to the body that I've learned alongside metal, it's been my teacher, I've learned of my own body in this way. The body also holds and accumulates trace elements of metal, we are closer to one another than typically perceived." The studio becomes a place of cross-functional discovery in addition to material disputes, like when gold unexpectedly meets lead. There's an alchemical contemplation required in a metals studio.

Mooney experiments with reframing specific jewelry-making processes using traditional techniques and materials in nontraditional ways. An example is the soft bone from a cuttlefish, a member of the cephalopod family whose bone is used by jewelers as a mold for casting simple forms. The cuttlebone is cut in half—the two sides ground flush—then carved into the desired shape, incorporating a sprue through which to direct the molten metal. The two halves are bound with steel wire before the metal is poured in. When the halves are released, the surface of the cast metal retains the marks of the bone.

> *"The tools and facilities found within this field are significant to me. They are my collaborators—coproducers in finding new bodily capacities." —K.R.M. Mooney*

In *Deposition c.*, Mooney places a geometric silver cuttlefish casting within a sterling silver, electroplated, structural steel channel, which is hung on the wall. In the casting, the characteristic material surface ridges resembling fingerprints remain visible. The channel's perpendicular corners create a rigid frame, truncated top and bottom, that embraces the casting in an unconventional pairing.

Deposition c. (ii), 2021
Electroplated steel, silver, cuttlebone, aluminum
10⅛ x 2¼ x 3 in.
Photo: Chris Grunder



Installation view of *Deposition c. (iii)*, 2021

Photo: Tony Chenkra

Partials (ix–xii) (detail), 2021
Gold, silver, brass,
solder, neodymium
1½ x 1 x 1 in.
Photo: Christian Andersen

The piece invites close looking and questioning. Placed as it is in a traditional gallery, it is barely distinguishable from the white walls. Mooney researched the biomechanics of the cuttlefish to understand how the part repurposed for casting was used by the living animal: why it is porous, how it is heat resistant, what other uses it has, its scientific makeup, if it is actually bone. He considers possible connections, seeking alliances between disparate materials by highlighting the sameness of their differences.

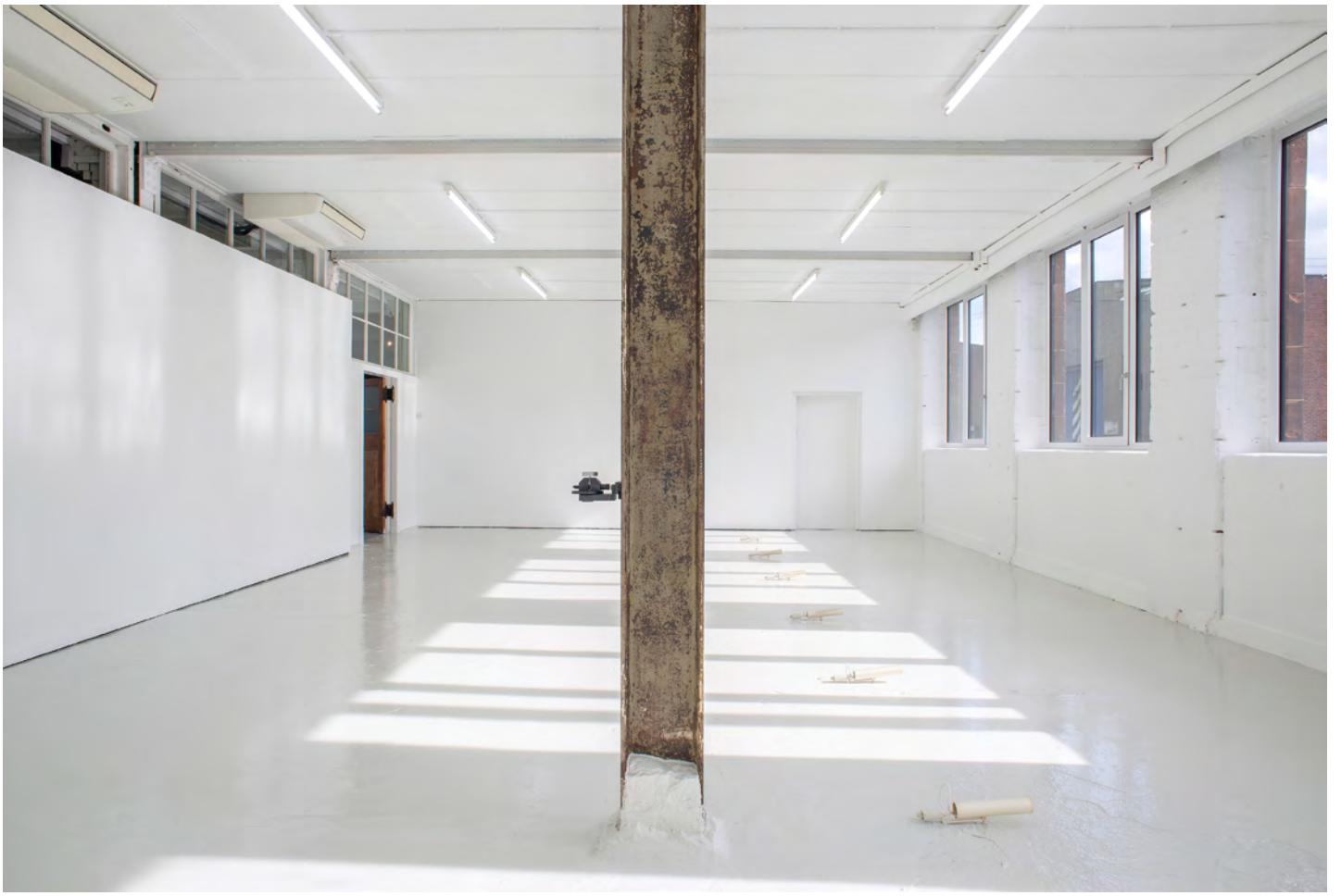
Deposition c.'s structural steel channel, which is used to create vertical space in buildings, connects to the structure of the cuttlefish bone, the buoyancy of which lofts the animal through water. The structure of the cuttlefish bone also incorporates an *indistinct siphuncle*, a tube-like column that connects the layers of its internal shell. Which leads to the question: What does it mean for a structure to be *indistinct?* This is perhaps answered by Mooney's use of silver plating, unifying the materials in a color that melds with the white wall. This treatment unifies them, requiring the viewer to look closely to distinguish the individual elements.

The equally treated disparate materials, the process taken out of context, the architectural space they are situated in, and the viewer are all brought together in an uneasy conversation in Mooney's work. *Deposition c.* presents questions without providing answers: Why are these materials together in this particular space? How is the body missing yet still felt? The conversation proceeds nonlinearly—not quite arriving at a definitive meaning, but reaching toward new modes of understanding. Mooney hopes "to produce a space of looking and being that requires reading with our senses in otherwise muted registers while implicated in practices of difference, legibility, and care."

Eutectic c. (i) also features cuttlefish casting. This time a delicate branch of mistletoe with an attached silver ring is presented in a specialized jeweler's vise. With this piece, Mooney arrests the action of making, bringing the entire ensemble into the gallery space. The tool becomes a means of display, the object becomes a sculpture, but the

Below, left:
Installation view of *Eutectic c. (i)*, 2020.
Photo: Robert Divers Herrick

Below, right:
Eutectic c. (i) (detail), 2020
Specialized jewelers' vise, mount,
insulation, cast mistletoe, silver,
steel, bronze
7 x 4¼ x 7½ in.
Photo: Robert Divers Herrick



Installation view of *Ores*, 2019.

Photo: Max Slaven

division between the two isn't clear. They are joined, frozen in a procedural moment.

It is important to note that Mooney came to sculpture within the context of the Unmonumental and the Expanded Field, two modes of art and contemporary critical practice that rejected traditionally held ideas of what sculpture could be. In her writing on sculpture of the late sixties and early seventies, Rosalind Krauss highlights how the discipline was becoming infinitely malleable.[2] Within the jewelry conversation, incorporating the tool into the final piece removes the direct presence of the body while still implying the body, Mooney is creating *not-jewelry*. Applying the logic of Krauss: something that both is and isn't simultaneously. The ease of defining something solely by what it isn't becomes harder when the boundaries between categories break down. "Jewelry thinking can be a very procedural mode of working. There's a pleasure in this for me—to have certainty in the work I must do, and [having] it clearly laid out ahead of me. [At the same time], everything is in question."

To convey his ideas, Mooney moves his practice in and out of the jewelry studio as needed. The studio provides context, a recognition of the body as both the maker and the performer of the finished work. The histories of the tooling, the materials, and the procedures—as well as the measured thinking jewelry requires—all become the conceptual underpinning of the work. When a jeweler comes across Mooney's work in a gallery, there is a recognition—followed by a questioning of the seemingly out-of-context placement of, for example, a vise on a gallery wall, or the strangeness of a cuttlefish casting held within a structural channel. Mooney's work rejects "the hierarchies between objects and their spatial determinations." His work isn't contained by the binary of wearable and not wearable. Instead, by separating the body from jewelry, Mooney brings jewelry and all that it encompasses into new spaces and new conversations. There is a poetry in his work, a new alchemy that invites the viewer—especially one steeped in jewelry methodologies—into alternative meanings for the familiar.

K.R.M. Mooney will be showing work at Miguel Abreu Gallery in New York in November 2022 and Progetto in Italy in March 2023.

1 All quotes from K.R.M. Mooney are from responses to a written interview on April 20, 2022; a video interview on May 26, 2022; or a follow-up via email correspondence with the author. /
2 Rosalind Krauss, "Sculpture in the Expanded Field," *October* 8 (Spring 1979): 31–44, https://doi.org/10.2307/778224.

the metamorphosis

BY D WOOD

of RACHEL DAVID

Dunstan,

the patron saint of blacksmiths, was also a harpist whose renown captivated the Devil.

Medium Cabinet (side view), 2019
Forged, formed, and fabricated steel
18 x 18 x 18 in.
Photo: Seth Boonchai

Previous spread:
Droplet Shelf, 2022
Forged, formed, and fabricated steel
30 x 32 x 16 in.
Photo: Loam

Satan taunted Dunstan to lure him from his beliefs—until one day, when his tongs were red-hot, Dunstan grabbed the Devil by the nose, provoking a roar "so loud, indeed, from North to South, from East to West, like from thunder's mouth, it echoed a thousand miles and more."[1] Before the Devil could escape, Dunstan made him promise never to torment devotees of the Holy Church, and to bypass the sign of the horseshoe.

The spirit of St. Dunstan may reside with Rachel David. Rachel is a blacksmith, former musician, educator, and proselytizer—and she is religiously devoted to her craft. She has fended off demons in guises both human and physical. And, like her patron saint, Rachel embodies enthusiasm for life, dedication to creativity, and devotion to her community.

Rachel will not be sainted any time soon, but she is the recipient of the James Renwick Alliance for Craft's Chrysalis Award for 2021. The award's name is metaphorical: the early career artist is in the chrysalis stage before emerging as a mature practitioner. The *Oxford English Dictionary* adds, "In this state the insect is inactive and takes no food, and is wrapped in a hard sheath or case."[2] This aspect of chrysalis applies to Rachel too. In her early years she was essentially alone in her uniqueness and built self-protection to survive and remain buoyant. She lived hand-to-mouth with few creature comforts—and while she was certainly active, she strived to discover who she was and where she should be. Rachel's path to the Chrysalis Award has been unorthodox, an iron-bound adventure.

As a youngster residing in Maryland, Rachel says she was "a bull-in-a-china-shop kind of kid."[3] She was banned from her mother's pottery studio lest her physicality result in shards, but Rachel's father welcomed her into his basement woodshop to do little projects. She was "never very good at doing school," and was allowed to make creative "stuff" by her teachers. Support from her bandmaster and an art teacher who held classes after school proved significant. Rachel took a shop class in seventh grade and admits that using machines came easy. However, she adds, "I have a healthy respect for rotating blades. I got into metalwork because I had a table saw accident where terrible timber kickback really stopped me."

After high school Rachel lived in Baltimore, where she worked in a coffee shop and enrolled in college to study music and Russian and Eastern European politics and propaganda. Along the way she met Elizabeth Meadows,[4] who taught her how to weld. Rachel dropped out of college and worked for Meadows to save enough money to set off traveling. She headed for the state of Washington to check out Evergreen State College, and chose to hang her welder's mask in Olympia, relishing the music and punk scenes. She was hired as the metal shop technician at Evergreen, where she pursued her BA degree.

Bob Woods, former Professor of Fine Arts at Evergreen, changed Rachel's life. She says: "My teacher was watching me fuss around with a torch while I was welding and trying to bend metal and he said, 'You know, if you heat and hammer it, you'll get it to do what you want.'" Prior to this Rachel had not heard of blacksmithing. She imagined she would make a career in welding, but Woods introduced her to the forge and directed her to relevant books—plus, Evergreen was the ideal place to learn by doing. After college, she took her first blacksmithing workshop at Penland School of Craft in North Carolina, and moved to Louisiana to work as a welder for Wet Dog Glass, a manufacturer of customized studio glass furnaces in New Orleans.

Bottle Art Loft Fencing (inside view), 2021–2022
Forged formed and fabricated weathering steel, stainless steel, bronze
79 x 46 x 4–6 in. (each)
Photo: Paul Kieu

caterpillar

> “I have a healthy respect for rotating blades. I got into metalwork because I had a table saw accident where terrible timber kickback really stopped me.”

Until 2005, Rachel’s demons consisted of the bullying and prejudice she experienced as a nonconformist, queer woman in conservative America. These could be dealt with. Hurricane Katrina in August 2005, causing over 1,800 fatalities and $125 billion in damage, could not. Wet Dog Glass moved to North Carolina while Rachel took a month-long trip on her bicycle. She returned to a radically transformed New Orleans.

Also transformed was the studio complex where she had been making jewelry for Thomas Mann. The studio was in a 29,000-square-foot warehouse that had flooded to the depth of four-and-a-half feet; it had to be gutted. The owner made a deal with Rachel to clear out and retrofit the building, which she would manage as studio space for twenty artists. In addition to learning construction techniques as she went along, Rachel got welding jobs and contract work as a museum preparator and installer. She looks back: “I had quite a bit of time between those jobs. I lived in the warehouse with really low overheads and learned how to do stuff. My lifestyle was pretty meager. I was surrounded by very creative people once they came into the building to rent space and it was pretty dreamy.” The shared trauma of this period produced energy—exhibitions, parties, a happening arts community. Those friendships are still vital to Rachel’s well-being.

Although Rachel has many friends, most don’t know what she does. Saying she’s a blacksmith tends to kill conversation, so it’s better to be vague. However, Rachel admits: “My friends know that I’m a hard worker and try all the time. I work a lot and I’m aesthetically motivated. I don’t really have an off switch. I’m a willing and capable helper and love to help on other people’s projects.” She’s exceedingly grateful to all those who have assisted along the way and is keen to return their kindness and care.

Helping others extends to her women colleagues in blacksmithing. Rachel’s experiences with male smiths and a

prominent professional organization for blacksmiths were less than welcoming. Cognizant of women's need for safety as well as shop talk, in August 2018 Rachel was one of three organizers who brought together like-minded others at the Cascadia Center for Arts & Crafts in Oregon.[5] The outcome of the gathering—in addition to consciousness-raising in "a mortifyingly white, overwhelmingly male" field, as Rachel puts it—was the Society for Inclusive Blacksmiths (SIB). Post Cascadia, SIB petered out for a few years but is now back on track. Rachel is proud of this achievement: "We have a lot of support and had a successful fundraising campaign. We have several partner institutions enabling us to give scholarship opportunities to Black and Indigenous people: groups that are typically not represented in blacksmithing." Rachel remains on the Governance Committee where she is SIB's ambassador, because "I'll talk to anybody!"

Left:
Wall Stalagmite, 2019
Forged, formed, and fabricated steel
32 x 44 x 20 in.
Photo: Seth Boonchai

Below:
Stalagmite table, 2019
Forged, formed, and fabricated steel
32 x 44 x 20 in.
Photo: Seth Boonchai

Opposite:
Phases, 2019
Forged, formed, and fabricated steel
24 x 60 x 4 in.
Photo: Seth Boonchai

pupa

Rachel organized the exhibition *Meta-Formation: Experiments and Rituals* at the Appalachian Center for Craft (2019) in Smithville, Tennessee. Her motivation was, again, to help: "I wanted exhibition opportunities for my colleagues, and I wanted to highlight the huge gap in curatorial and critical discussions between larger metalwork and blacksmithing and other material-based arts." The exhibition was reconfigured in Texas at the Houston Center for Contemporary Craft as *Meta-Formation: New Connections in Contemporary Blacksmithing* (October 15, 2020, to January 2, 2021). Sadly, COVID-19 dashed hopes of extending the exhibit's tour.

In the catalog essay for *Meta-Formation* Rachel writes: "I am compelled in my own practice to encourage my colleagues to use our skills and leverage our power as artists to be agents of social change, encouraging the blacksmithing community to be more inclusive, particularly with respect to gender, race, and sexual orientation."[6] This ethos applies to Rachel's teaching, studio open houses, SIB ambassadorship, and ironmongery.

Rachel's early experiments in blacksmithing in New Orleans led her to participate in craft shows. Initially she made candlestick holders, baskets, and rattles from scavenged materials that she sold locally. Later her portfolio expanded into metal furniture that she took to craft shows in the northeastern states. Exposure to new audiences at these shows led to commissions: "Someone would see me at a show in Philadelphia and they'd want something for their cabin in the Adirondacks. Or they'd see me at the Smithsonian and want a light fixture for their house in Richmond. That's how I make things that are interesting and earn a living." Since Rachel doesn't have a mind for marketing or business, she is fortunate in that she can earn her living mostly by word-of-mouth or referrals.

Her metalwork is politically motivated but not politically overt. Rachel says: "My work is abstract. I try to make it kind of scary all the time. That feels like the vibe of the world to me." As an example, she cites her fence panels about disappearing species, as well as the things she misses, especially in Louisiana: the live oaks, swamps, and changes in the Mississippi River. About a commission similar to *Swamp Doors*, she reflects: "While that work might not be publicly political—the client might not amplify how political I feel it is—those panels are motivated by environmental degradation and anti–oil industry. I don't know that I would have admitted that previously but I feel confident enough in my position now."

Each piece of furniture is sculptural and functional; cabinetry and tables are her preference. A portion is created using what Rachel calls "bastardized repoussé." She says: "I use the term 'bastardized' to reference that I am not trained in this technique. Blacksmiths E. A. Chase and Corky Storer did it, and I'm taking it farther and into 3D in ways they didn't. I use air hammers for

> "My work is abstract. I try to make it kind of scary all the time.
>
> That feels like the vibe of the world to me."

Janus Lamp, 2019
Forged, formed, and fabricated steel
76 x 36 x 22 in.
Photo: Seth Boonchai

the vast majority of the work and it is done hot in steel, whereas my understanding is that traditional repoussé is done in nonferrous materials after annealing."[7]

Rachel's repoussé creates relief patterns that allude to human cellulite and the Earth's surface. The word comes from the French *repousser*, meaning to push or force back, and there are several senses in which the cabinets and tables push back. The cabinets (e.g., *Large Cabinet*) look as if a soft substance—sponge, lava, flesh—is being constrained by firmly attached bracing. The material oozes over the top of the cabinet and cannot be contained. The forms are meticulously made and resolved—Rachel strives for technical excellence before artistry—and are alluringly tactile as well as functional. In *Cycle Shelf* we see both sides of the repoussé as a metal curl rises, straightens, and loses its bearings before it joins the horizontal surface again. Here the hammered metal doesn't seem belted-in but more organic: an uncoiled nautilus shell, perhaps.

Credenza is historically referent. Reminiscent of medieval casework, *Credenza*'s creation in metal harkens back to heavy wooden chests banded with iron. Whereas the ancient trunks hunkered down on the floor, Rachel has raised her carcass on delicate feet and replicated this gesture by levitating the top on thin rods that flatten as they wrap over the top's edge. *Credenza* gives the appearance of mass and solidity, yet sheet metal and an internal cavity reduce the actual weight.

Another sense in which Rachel's furniture is pushing back is in its reproach against "blacksmithing's contribution to environmental devastation, the Industrial Revolution, the consumer economy and consumer waste." *Janus Lamp* gives prominence to the dorsal fin of a whale, a species that is being eliminated by factory fishing and ocean pollution. The tail is supported by a cage or trap-like base while two flanks of the fin contain lights facing up and down. As the title suggests, the fishing issue is two-faced: the priorities of humans or the environment.

Top:
Large Cabinet, 2019
Forged, formed, and fabricated steel
24 x 18 x 18 in.
Photo: Seth Boonchai

Above:
Cycle Shelf, 2018
Forged, formed, and fabricated steel
48 x 36 x 12 in.
Photo: Seth Boonchai

Butterfly

In 2019, Rachel was featured in "40 Under 40: The Next Generation of American Metal Artists" at the Metal Museum in Memphis, Tennessee, and received the Smithsonian Craft Show's Best in Show Award and the Gold Award of the Artists' Choice Award. Also in 2019 Rachel began planning her exit from New Orleans. She wasn't getting commissions in the area and wanted to be closer to her parents in Philadelphia and customers in the northeast. She took a road trip that included teaching gigs in Pennsylvania, Maine, and Montana. As well as offering the enjoyment of working and teaching in friends' smithing workshops, the trip enabled scrutinizing locales for potential settlement. In October 2020 she made the move to North Carolina, where she is a day's drive south to New Orleans or north to Philadelphia. With the help of friends, Rachel retrofitted a furniture factory to give herself the studio space she'd dreamed of: floor area for machinery, equipment, and large tables on which to hammer and weld.

Wyble Sconces, 2022
Forged, formed, and fabricated steel, glass, selenite, smoky quartz
58 x 26 x 17 in.
Photo: Loam

Below:
Credenza, 2017
Forged, formed, and fabricated steel
28 x 62 x 22 in.
Photo: Seth Boonchai

Opposite:
Poised in My Wetness (chairs), 2022
Forged, formed, and fabricated steel
60 x 32 x 22 in. (each)
Photo: Jody Kivort

The new premises for Red Metal, Rachel's business name, is still a work in progress—although this hasn't stopped her from making and mentoring. She has reprised the once-a-month spoon classes for BIPOC, LGBTQIA++, and femmes that she formerly held in New Orleans. Attendees are encouraged to set aside their anxiety: "If you get a blister, we'll tape it up!" There is also anticipation of the James Renwick Alliance for Craft's 50th anniversary gate commission. Rachel feels honored to be asked to create a contemporary response to Albert Paley's *Portal Gates*, ordered by the Smithsonian American Art Museum for the Renwick Gallery in 1974. The current revolution in blacksmithing[8] is patently evident in the juxtaposition of the work of a queer, politically active woman with that of the esteemed Paley.

The announcement of the Chrysalis Award prompted Rachel to reflect on the impact of her sudden appearance in the spotlight: "My ego doesn't mind but it's also very confused. I hope that this flattering attention helps me make a little extra money. I've just been working to work. I reached mid-life in January and I feel very self-conscious that I would like to live in a house with a ceiling." It is time for Rachel David to shed her hard shell and don the wings she has earned, with St. Dunstan along for the ride.

1 T. C. Noble (Warden of the Yeomanry of the Ironmongers' Company 1888–1889), *A Brief History of The Worshipful Company of Ironmongers, London, AD 1351–1889*, printed for private circulation only, March 1889. / **2** https://www-oed-com.ezproxy.torontopubliclibrary.ca (accessed June 15, 2022). / **3** Unless stated otherwise, Rachel David quotations are from an interview with the author on April 20, 2022. / **4** Elizabeth Meadows is originally from Cleveland, Ohio. She earned a BFA from Carnegie Mellon University in 1994 and was co-owner of a high-end architectural ornament stone-carving company in Baltimore, Maryland, for twelve years. She now lives in Huron, Ohio. / **5** See Rachel David, "Meta-Formation: Twenty-first Century Blacksmithing, Activism and Community," *Metalsmith* 39, no. 2 (Spring 2019), 33–39. "The Society of Inclusive Blacksmiths will act as a resource and referral network for a more diverse smithing community" (p. 36). / **6** Rachel David, *Meta-Formation: Experiments and Rituals* (lulu.com, 2019). / **7** Rachel David, email to the author, July 19, 2022. / **8** Ibid.

Melanie Eddy

Intimate Architecture

By Bella Neyman

Above:
Vega Capsule Collection, 2022
Code of Origin Diamonds, 18k gold, platinum
Various dimensions
Photo: De Beers

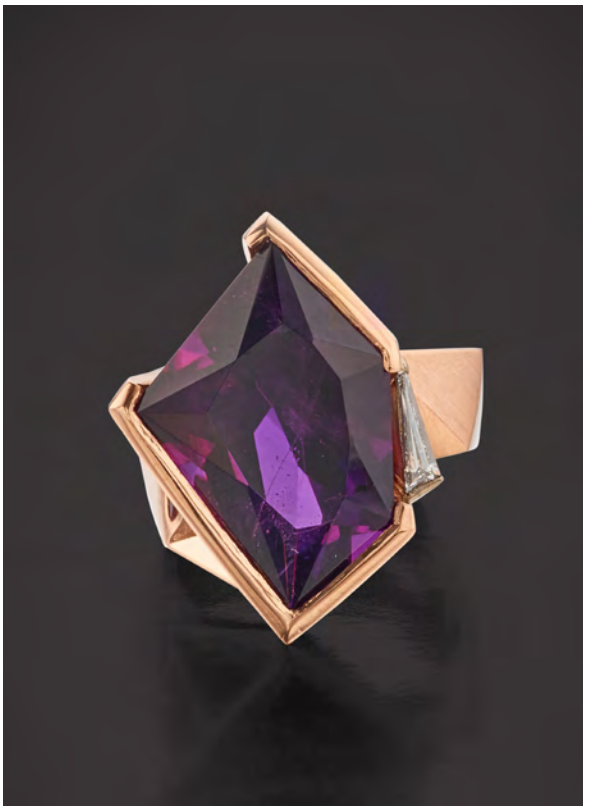
Previous spread:
Faceted Ring Set (RS2), 2011
Sterling silver
26 x 22 x 16 mm
Photo: Marianne Taylor

At forty-three,

jeweler Melanie Eddy is young for an industry veteran. She is a career-jeweler: her engagement with the jewelry ecosystem around her does not start and end in her studio—she is an active player in the industry. The Bermuda-born, London-based Eddy started her career in her early twenties as a bench jeweler for several prominent Bermudian jewelry companies.

Her opportunities expanded in 2002 when she started at Bermuda's Crisson Jewelers, a prominent multibrand luxury watch and jewelry store, where she was one of three bench jewelers and also worked alongside the buying team processing shipments and special orders. One of the perks of working at Crisson was the professional development courses they offered—a GIA Design course in New York. Her interest piqued, Eddy left the company and traveled to London. With the support of the Bermuda Arts Council, in 2004 Eddy enrolled in a two-month program in the Goldsmithing, Silversmithing, Metalwork & Jewellery department at the Royal College of Art in London. That experience led her to apply to Central Saint Martins, an arts and design college, from which she graduated with an MA in Jewelry Design in 2007.

Palmetto Ring, 2021
Amethyst, mauve sapphire, diamond, 18k rose gold
33 x 23 x 25 mm
Photos: Sotheby's



In the last fifteen years, Eddy has worn many hats: jewelry educator, curator, coordinator, and advocate. It is easy to see that Eddy loves what she does, and she's not afraid to get involved and give back. In addition to her role as associate lecturer at Central Saint Martins from 2014 through 2021, she has been a director and board member of the Association of Contemporary Jewelers in the United Kingdom since 2012. She has also been involved with Art Jewelry Forum, Crafts Council, Bright Futures UK, and Future Brilliance—all in support of jewelry education and professional development. Her next significant career shift came in early 2021 when she decided to focus her energy as a full-time jeweler. She tells me: "I have made some active choices in the past two years to streamline some of my other work in the jewelry industry to safeguard my creative practice and create more space to grow and continue to make exciting and ambitious work."[1] She has carved out (no pun intended) a niche for herself among jewelry designers: Eddy is known for the clean, sculptural, and geometric lines of her jewelry—a style that she developed at Central Saint Martins. There is complexity in simplicity, and reduction of form in one's output calls for much consideration. As one of her most admired jewelers, Jacqueline Rabun, recommended to her: "Let go of things that are not meant for you."[2]

This shift to focusing on her creative output occurred in the first summer of the pandemic, around the same time that the murder of George Floyd resulted in a worldwide public outcry and an overdue reckoning. With it came the recognition that the jewelry industry must do more to support BIPOC creatives and business owners.

While the jewelry industry is traditionally slow to embrace change, the creation of several important initiatives helped push it forward. Among these was the annual jewelry trade show COUTURE's Diversity Action Council's (DAC) Radiance Project featuring De Beers Code of Origin Diamonds. Radiance by COUTURE was created in partnership with De Beers, which provided each of thirteen BIPOC designers with traceable diamonds from De Beers and a budget for production. Formed in the summer of 2020, DAC was created as a catalyst for addressing issues of systemic and institutionalized racism within the fine jewelry industry. Eddy was among the thirteen designers and jewelers guided by mentors to create a capsule collection, which debuted in June at COUTURE 2022 in Las Vegas. Eddy's DAC mentor—Joel W. Cheatwood, of Gems & Tonic LLC—shares: "Mainly she was an inspiration for me. I never felt like I was a mentor. I felt like she was reinvigorating me every time we chatted.... Melanie is already an accomplished designer and jeweler. Her design voice and aesthetic are distinctly hers, and her commitment to excellence

Albireo Ring Set, 2022
Vega Capsule Collection
Code of Origin Diamonds, 18k yellow gold, platinum
20 x 23 x 18 mm
Photo courtesy of the artist

Faceted Labradorite Cocktail Ring, 2013
Labradorite, sterling silver
30 x 25 x 12 mm
Private collection
Photo: Meredith Andrews

in craftsmanship are truly admirable. From here, I only see her career flourishing and growing."[3] Eddy's collection included two new interpretations of her signature ring sets as well as a suite of jewelry featuring two necklaces, a ring, and earrings in her signature modern, crisp, clean, and angular style.

Through both her actions and her words, Eddy has been outspoken about the need for inclusivity within the industry.[4] In 2020, along with jewelry professionals Emefa Cole, Annabel Davidson, and Rachel Garrahan, she started the Jewellery Futures Fund. It is an industry-led initiative seeking to address the systemic challenges faced by Black jewelers through a program of support including grants, scholarships, paid internships, and advocacy.[5] She states: "The issue of underrepresentation within our industry means that there is the perception that Black people are virtually nonexistent in our industry or that there are very few of us in the jewelry industry—which is just not the case (though we can do with more, and that's where the exciting discussions with fellow educators and within our educational establishments come into the fold).... Thankfully, with increased and hopefully sustained efforts to highlight our work and our stories this will change. One of the blessings to come out of this terrible time of sadness and anger has been increased connections within the industry across diverse backgrounds and within often underrepresented groups."[6] She has expressed that this urgency to support, while positive, also comes with its share of challenges: "The past few years have been life changing and full of so much expansion and growth and new amazing personal and professional connection. It has also been very overwhelming—so I've been trying to learn to ride the wave and not be engulfed by it. I swear I had ten years' worth of engagement in about two months. It was amazing but also hard—too much was coming at me to respond [to] and process."[7]

Eddy's star has risen with both public and private commissions. In September 2020, the Victoria and Albert Museum in London approached Eddy about commissioning a piece of jewelry for their world-renowned collection. This was somewhat of an unusual task for Eddy, since she'd never created a piece that would never be worn on the body. So Eddy visited the collection—which she was very familiar with, having worked at the museum in 2008 and 2013—to see the exact display case that would eventually house her work. This prompted her to consider how to create dynamism within a static object. This sort of thinking very much aligns with the work of the architects who inspire her: Zaha Hadid, Tadao Ando, and Le Corbusier. "My interest in architecture is on quite a meta level. Architecture has two meanings essentially—it can be about the art and practice of designing and constructing buildings, but it also refers to the carefully designed structure of something. Jewelry is intimate architecture—the design of structures for the body."[8] For Eddy, the V&A commission carries personal significance. In her previous positions working there, she never imagined her jewelry amongst those cases, and alongside some of her most favorite jewels—including a medieval belt buckle that she handled during her installation work.

Architecture has two meanings essentially—it can be about the *art and practice* of designing and constructing buildings, but it also refers to the carefully designed structure of something. *Jewelry is intimate* architecture—the design of structures for the body.

To hear Eddy's colleagues and champions speak of her work is like reading poetry. Clare Phillips—the Elizabeth Gage Curator of Jewellery at the

Verdmont House (Bermuda National Trust). Photoshoot featuring Melanie Eddy Design Jewellery, 2016.

Model: Khadijah Shakir
Photo: Meredith Andrews

Clockwise from top right:

Bermudiana Earrings, 2021
Amethyst, mauve sapphire, 18k rose gold
65 x 22 x 11 mm (each)
Photo: Sotheby's

Trinity Faceted Bangle Set, 2021
Sterling silver
Various dimensions ranging
from 85–100 mm across
Photo: Sotheby's
Courtesy of Mahnaz Collection

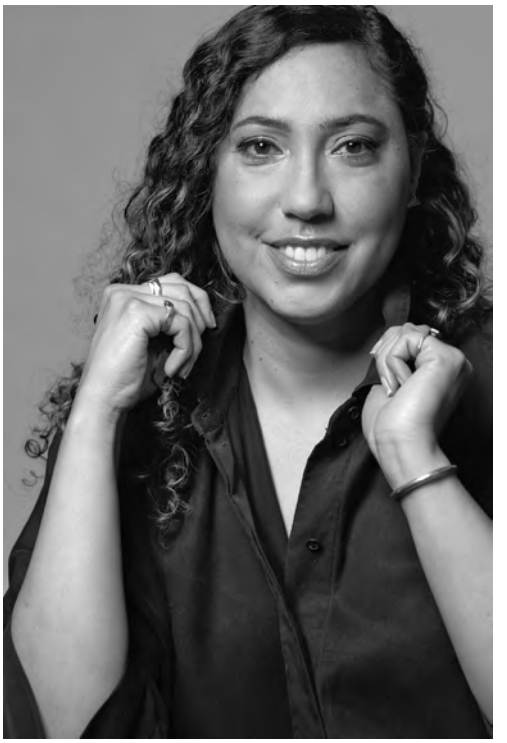
Faceted Ring Set, 2022
Platinum, sterling silver
30 x 23 x 17 mm
Collection of the Goldsmiths' Company
Photo: Richard Valencia

V&A, who is part of the curatorial team who commissioned the rings—says that "Melanie Eddy's jewelry charms with a deceptive simplicity. The spontaneity with which the light dances around the angled facets of her rings gives little clue of the careful calculations that define their pattern. Their subtlety and dynamism, and their highly tactile qualities, are profoundly satisfying."[9]

The influential British journalist and curator Melanie Grant included Eddy's work in a number of her projects, including the high-profile sale *Brilliant & Black: A Jewelry Renaissance*—held at Sotheby's New York (September 3–26, 2021)—which featured the work of twenty-one of the world's leading Black jewelry designers. Grant also featured Eddy in *Force of Nature* (November 19–27, 2021) at London's Elisabetta Cipriani Gallery last year. Eddy will also be included in the second iteration of *Brilliant & Black*, held in London in September of 2022. Grant perfectly sums up not only Eddy's work but also her personality: "There is a purity to Eddy's work in terms of Modernism, an austerity of line and form that I find captivating. Her signature style reminds me of brutalist architecture on the body with a timeless quality that compelled me to include her in several of the shows I've curated. If you talk to her, she's this talkative, energetic soul but her work is clinical and cool and I find that juxtaposition intriguing. She's an important designer."[10]

In 2022, the Goldsmiths' Company commissioned Eddy to create a faceted ring set (2022) for their Collection.[11] Expanding on her work in silver and her geometric, faceted bangles, she created a pair of stackable geometric rings that can be worn together or separately. While one of the rings is larger and in silver, the second, smaller ring is in platinum—in honor of HRH The Queen's Platinum Jubilee—and the tones of these two metals play off each other nicely. The rings are also meant to be stacked or worn side by side. And, unlike the V&A's commission, these rings will be both worn and displayed, since the Goldsmiths' Collection is a "lending library." Eddy's studio is located in Goldsmiths' Centre in Clerkenwell, where she hand-carves in wax and casts or hand-fabricates directly in metal. She no longer sets her stones, and on occasion will employ independent jewelers to help her with the castings, but she says that she still does "all the messy final finishing and polishing myself."[12] The rings for Goldsmiths' were carved in wax, hollowed out to reduce weight, then cast.[13]

Today, Eddy is a well-established fixture in the European jewelry community. She began as a bench jeweler in Bermuda—and now a stockist in Bermuda carries her work, which was an important personal goal for her. The US market has been getting to know her through her New York and Las Vegas debuts, and her recent participation in the exhibition *Women of Vision: 70 Years of Shaping the Jewelry World* (May 5–19, 2022) at Mahnaz Collection, New York. Eddy will be stateside once more later in 2022, since she has been awarded a Winter Residency at Penland School of Crafts. She shares: "For a long time I was too busy doing to look to the future, but I do think I can now visualize a path through—and so it's time to get quiet and focus on where I would like to go."[14]



Melanie Eddy in a portrait shot by Circe Hamilton for The Radiance by COUTURE in 2022.

Faceted Ring Set, 2022
Platinum, sterling silver
30 x 23 x 17 mm
Collection of
The Goldsmiths' Company
Photo: Richard Valencia

1 Melanie Eddy, email correspondence to the author, June 28, 2022. / **2** Ibid. / **3** Joel W. Cheatwood, email correspondence to the author, June 22, 2022. / **4** Melanie Eddy, "Tackling Diversity One Bright Light at a Time," Goldsmiths' Review 2020, https://www.thegoldsmiths.co.uk/company/today/stories/tackling-diversity-eddy. / **5** To learn more visit https://jewelleryfuturesfund.co.uk. / **6** Melanie Eddy, Instagram post, June 14, 2020. / **7** Melanie Eddy, email correspondence to the author, June 28, 2022. / **8** Ibid. / **9** Clare Phillips, email correspondence to the author, June 28, 2022. / **10** Melanie Grant, email correspondence to the author, June 22, 2022. / **11** The ring set was also exhibited as part of the Goldsmiths' Fair in 2021. (See also note 13.) / **12** Melanie Eddy, email correspondence to the author, July 7, 2022. / **13** *A World of Invention: Rings from the Goldsmiths' Company Collection 1961–2022* (London: Goldsmiths' Company, 2022), 103. / **14** Melanie Eddy, email correspondence to the author, June 28, 2022.

Small but Vibrant

The Evolution of Contemporary Jewelry and Metals in Taiwan

By Olivia Shih

Nestled between South Korea, China, and the Philippines is a small but vibrant island called Taiwan. I grew up in this country on a steady diet of bubble tea, beef noodle soup, and exquisite subtropical fruit. I also grew up knowing that, due to its unique geopolitical location and economy, Taiwan was and still is often caught in the political maneuverings and power struggles of others. Starting in the seventeenth century, the island was colonized by the Dutch, the Portuguese, the Japanese, and the Chinese. Although Taiwan has now grown into a fully fledged sovereign country, it continues to be a point of contention in US-China relations.

Most Taiwanese are aware of how small their country is and how fragile its young democracy can be. To survive, both as individuals and as a country, the Taiwanese cultivate both an open-minded approach to new ideas and an avid interest in acquiring knowledge abroad.

Starting in the 1960s, the government invested in human capital by providing scholarships for students to study in other countries, like the United States. After earning advanced degrees in subjects ranging from material science to agricultural science to graphic design, graduates were either required or strongly encouraged to return to the island and inject fresh talent into the economy.[1]

My father was one of those students. He earned his degree in California, found a job, settled down with my mother, and had three children. Due to the need for elderly family care and emerging job opportunities in Taiwan, our family eventually returned to the island, where my father worked in the semiconductor industry that now manufactures half of the world's silicon microchips.[2] When I was a high school senior, my dad advised me that, if I wanted to thrive in a world of globalization, I had to be fluent in multiple languages and cultures. The way to break through the noise was to be receptive to new ideas, to constantly soak up knowledge, and then to integrate my lived experience into an idiosyncratic skill set.

At the time, I nodded along as if I understood, but it would take over a decade for his words to sink in. Now, looking back—and in conducting interviews for this article—I see how Taiwanese jewelry and metal artists have built their careers on a similar survival playbook of open-minded exploration, education, and innovation.

Previous spread:
Jean Lin
Lay, 2020
Eggshell, plastic, silk fabric
70 x 65 x 90 mm
Photo courtesy of the artist

Opposite:
Meiing Hsu
Fugue-Cloud (detail), 2016
Cast bronze, wood, spray paint
66 x 60 x 7 cm
Photo: Kun-Lung Tsai

Top:
Meiing Hsu
Departure III, 2013
Cast bronze, wood, shell powder
68 x 64 x 10 cm
Photo: Kun-Lung Tsai

Right:
Yu-Fang Chi
Cluster, 2006
Stainless steel
Dimensions variable
Photo: Chuang-Sheng Tsai

BMFJ Gallery, 2021.

Photo: BMFJ Studio

1970s–1990s

In the 1970s and 80s, the first generation of art students traveled to the United States to pursue master's degrees in jewelry and metal arts. Among the travelers was Meiing Hsu, who earned her MFA in metals at the University of Iowa under the tutelage of Professor Chunghi Choo, a Korean American artist.[3]

Hsu, along with artists such as Mei-Jang Wang, brought their newly acquired knowledge back to Taiwan. In 1997, Wang and Hsu were instrumental in establishing the country's first master's program in contemporary metals and jewelry. Both taught for many years at the Tainan National University of the Arts (TNNUA), where they built state-of-the-art studios and scripted challenging curricula for the next generation.

To widen the scope of her classes, Hsu tapped into her international network and invited numerous guest lecturers from around the world to TNNUA. Invited artists include luminaries such as Sarah Perkins (USA), Mary Lee Hu (USA), Katja Prins (Netherlands), Peter Hoogeboom (Netherlands), Monika Brugger (Germany/France), Marilyn da Silva (USA), Don Friedlich (USA), Kee-ho Yuen (Hong Kong/USA), Jiro Kamata (Japan/Germany), Michihiro Sato (Japan), Felieke van der Leest (Netherlands), and Jane Adam (UK).[4]

BMFJ Studio
INFLORESCENCE, 2020
Brass, bronze
9 x 12 x 29 cm (left)
9 x 12 x 17 cm (right)
Photo: Hally Chen

Early 2000s

During a visit to Taiwan in 2004, Jane Adam gave an in-depth workshop on her aluminum anodizing and dyeing techniques. Mei-Fang Chiang, a student who participated in the workshop, was drawn to the light, affordable, and commonplace metal and the range of possibilities it offered. Since then, Chiang has grown her expertise in aluminum anodizing and cold connections, creating ephemeral and shifting layers of texture and color in her work. The enterprising artist continues to make both art objects and production jewelry.

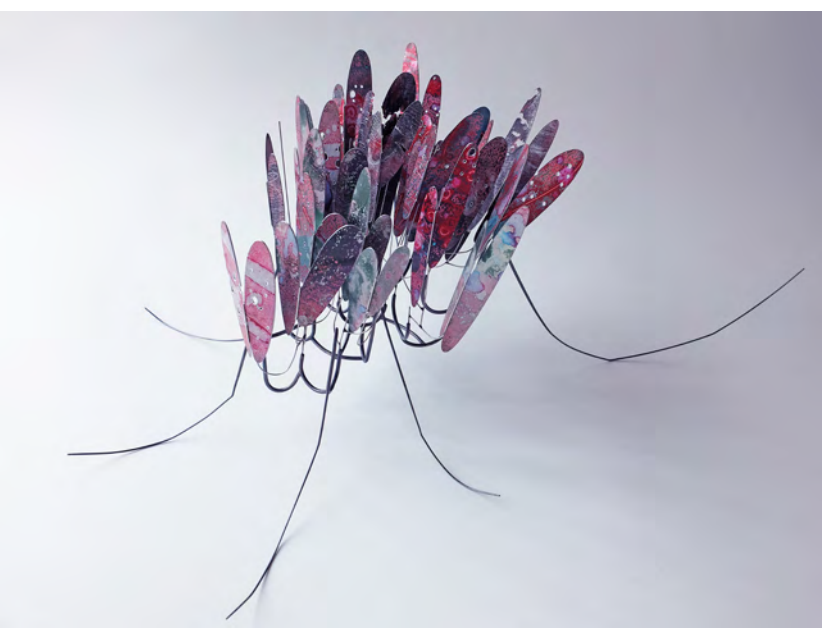
Similarly, when Sarah Perkins visited Taiwan, her enamel workshop influenced Peggy Hung and Ting-Ting Tsao, who later cofounded Bomb Metal & Fry Jewelry Studio (BMFJ). Tsao shares how their artworks were selected for the 2004 and 2005 Talente Competition in Munich and "a number of Taiwanese news outlets reported on the recognition of [their] work."[5] The media exposure helped the duo launch BMFJ in 2005 and begin the sixteen-year-long journey of introducing contemporary jewelry and metals to their customers.

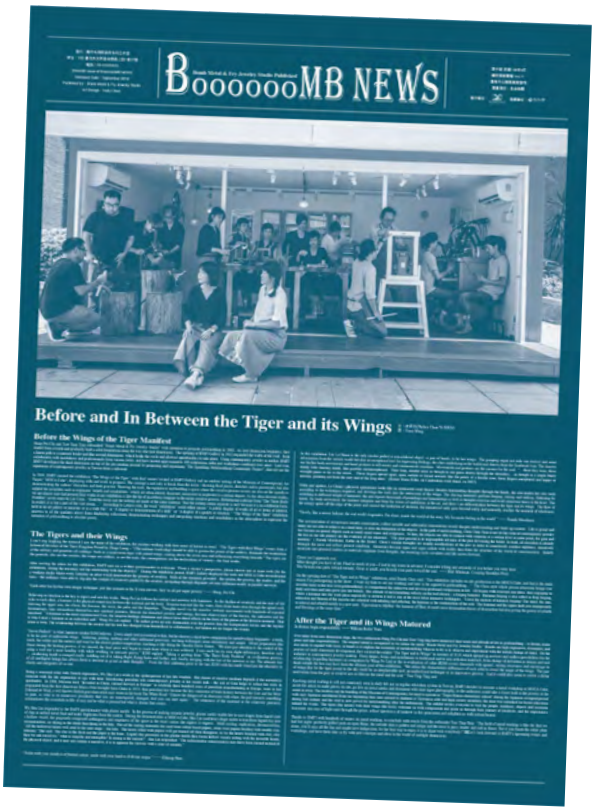
Part gallery, part store, and part studio, BMFJ was tucked into a quaint alleyway in the busy Datong district of Taiwan's capital, Taipei. Through this storefront, Hung and Tsao introduced hundreds of local jewelry artists to their clients and held art exhibitions that challenged their audience with unexpected materials and techniques. These included anodized aluminum, intricate enamel plique-à-jour, multilayered porcelain, woven metal, and thin acrylic sheet that was laser cut, folded, then hand dyed.

The average person's understanding of jewelry and metal arts in the early 2000s was confined to traditional gold wedding jewelry, watchmaking, or 24k gold sculptures of mythical creatures. Hung and Tsao believed it was their responsibility as artists and shopkeepers to entice and educate their audience. Although their personal interest lay in sculptural metal arts, they saw jewelry as a meeting point between their artistic endeavors and market demand.

Mei-Fang Chiang
The Other Shore, 2015
Anodized aluminum, stainless steel wire, rusty wire
18 x 14 x 3 cm
23 x 6 x 3 cm
17 x 11 x 3 cm
19 x 20 x 2 cm
Photo courtesy of the artist

Mei-Fang Chiang
Greedy Grass, 2016
Anodized aluminum, stainless steel wire, sterling silver
40 x 33 x 20 cm
Photo courtesy of the artist




BoooooooMB NEWS
Before and In Between the Tiger and its Wings
Before the Wings of the Tiger Manifest
The Tigers and their Wings
After the Tiger and its Wings Matured

Shu-Lin Wu
Mon coeur #5, 2013
Porcelain, nylon, agate, silver, bamboo
31 x 8 x 2 cm
Photo courtesy of the artist

BoooooooMB NEWS Vol.11, 2019
Before and In Between the Tiger and its Wings
Designed by Hally Chen
Photo: BMFJ Studio

Yu-Chun Chen
Untitled, 2012
Iron, Ping-Pong balls, tie wraps, textile, dye, rubber
14 cm (diameter)
Photo: Thomas Heere

Yu-Chun Chen
Untitled, 2009
18k yellow gold, coral
15 cm (diameter)
Photo courtesy of the artist

"Taiwanese are open-minded people," explains Tsao, "but they are unfamiliar with the concept of contemporary jewelry." "BMFJ's role was to talk about the beauty, wearability, and collectability of the work." The duo supplemented their efforts by applying for government grants, which allowed them to hire writers and publish quarterly newsletters. These free newsletters were then distributed throughout Taipei.

Even though many of BMFJ's clients were foreign tourists and business people, it was her local clients who surprised Tsao. She explains, "You might think that art collectors, architects, designers, and celebrities would be interested in contemporary jewelry, but my longtime clients were normal people." For example, there was a 7-Eleven convenience store employee who often visited BMFJ and paid for her purchase in monthly installments. Then there was a middle-schooler who stopped by just to look over the course of ten years; she eventually purchased jewelry when she became a lawyer and had disposable income.

BMFJ's physical location closed in 2021 because the cofounders needed a well-deserved break, but Tsao is already brainstorming on a future reopening. Ever the passionate advocate of the arts, Tsao tells me, "You don't have to like our work, but if you never find out about contemporary jewelry or metalwork in your lifetime, that would be terribly sad."

"You might think that art collectors, architects, designers, and celebrities would be interested in contemporary jewelry, but my longtime clients were normal people." —Ting-Ting Tsao

Around the same time that Tsao and Hung were studying in Taiwan, a wave of students traveled abroad. Yu-Chun Chen studied in Italy and worked as a teaching assistant to Giampalao Babetto. She then traveled to the Netherlands for her master's degree at the Sandberg Instituut. Her work centers around the cross-pollination of diverse cultures; according to her artist statement, "The Eastern and the Western cultures come to a confluence in [my] work: the introvert and the extrovert, the sentimental and the rational, the tranquil and the active come together."[6]

After living in Europe for over ten years, Chen returned to Taiwan and, with artist Min-Ling Hsieh, cofounded Mano, a pop-up store and gallery. During the 2010s, Mano introduced Taiwanese audiences to the work of scores of European jewelry artists, such as Ted Noten (Netherlands), Ruudt Peters (Netherlands), Ela Bauer (Poland/Netherlands), Hilde De Decker (Belgium), Jantje Fleischhut (Germany/Netherlands), Karin Seufert (Germany), Kim Buck (Denmark), and others. Mano also featured Asian artists, such as Jun Konishi (Japan), Noon Passama (Thailand), HeeJoo Kim (South Korea), and Shu-Lin Wu (Taiwan).[7]

Shu-Lin Wu, a Taiwanese artist who studied at the École Supérieure des Arts Décoratifs de Strasbourg in France, is known for integrating Mokume Gane, a Japanese metal technique, into her porcelain jewelry. During an artist residency in Finland, she became acquainted with the Scandinavian way of life—from the respect for privacy to the appreciation of silence.[8] Her porcelain work often touches on quiet matters of the heart.

2010s

In the Southern Hemisphere, Yu Fang Chi was earning her doctorate at the Royal Melbourne Institute of Technology (RMIT) University in Australia. Interested in emotional cognition, the passage of time, the environment, and societal issues, Chi uses weaving techniques in metal to map out the human experience. Unlike many of her peers, Chi decided to stay abroad and is currently a lecturer in the MFA program at RMIT University.[9]

Back on the island of Taiwan, a burgeoning jewelry scene was overflowing with new talent. Heng Lee—like Hung and Tsao—earned his master's degree at TNNUA. Lee tells me that one of the visiting lecturers, Felieke van der Leest, upended his conception of what jewelry and value could be. Under the guidance of his professor Meiing Hsu, Lee developed his own distinct visual vocabulary, where he juxtaposed embroidery inspired by traditional Chinese craft with a pixelated metal outline that references our digital lives on the internet.

Hsu strongly encouraged him and other students of TNNUA to apply to local and international exhibitions and competitions. At the SIERAAD Art Fair in the Netherlands, Lee met fellow Taiwanese jewelry artists who decided to come together as a group to amplify their voices. Shortly thereafter they established Bench 886, a collective of ten Taiwanese jewelry artists. The collective crowdfunded for their travel to Munich, Germany, and exhibited at Schmuck in 2014 and 2015. Their work sold well and the reception was enthusiastic, resulting in invitations to exhibit at Galerie Noel Guyomarc'h, SIERAAD Art Fair, and JOYA Contemporary Jewellery Fair.[10]

Each artist in Bench 886 has developed their own distinct aesthetic and innovative technique, with references to their home in Taiwan. Amal Yung-huei Chao focuses on industrial, human-made structures that are specific to Taiwanese residential architecture. In her mind, jewelry is built onto the human body just as decorative window grills and corrugated steel rooftops latch onto buildings. Chao's work magnifies the details of everyday life that have been overlooked or taken for granted.[11]

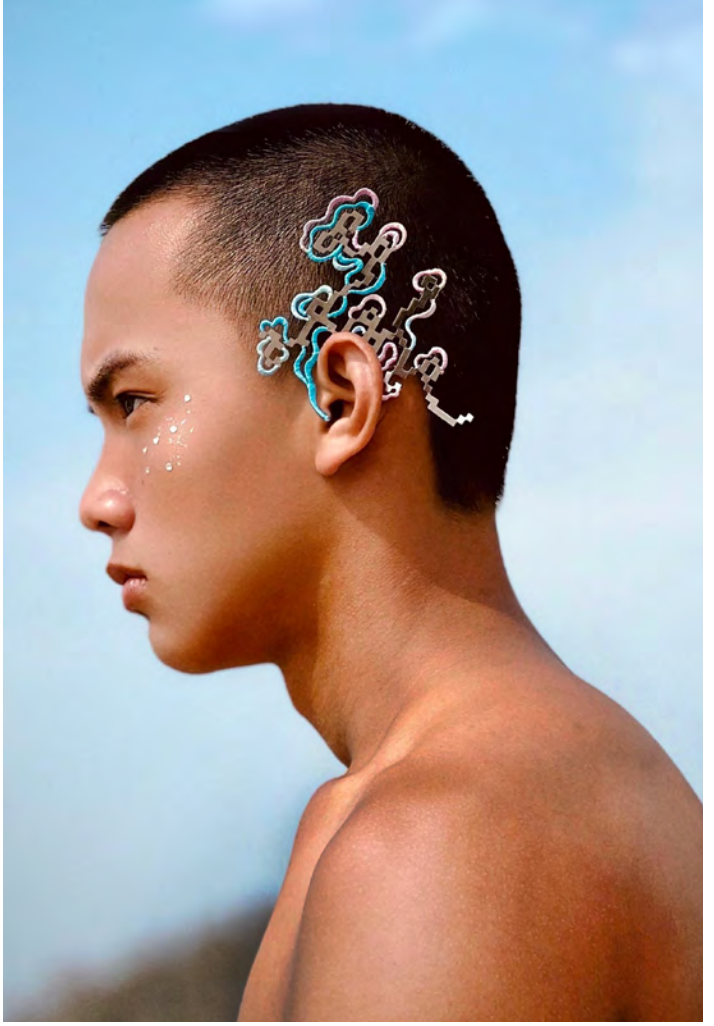
Heng Lee
Floral Print of Formosa—Pleione formosana, 2014
Nickel silver plated with 20k gold, aluminum, auto paint, tread, silk organza
115 x 100 x 5 mm
Photo courtesy of the artist

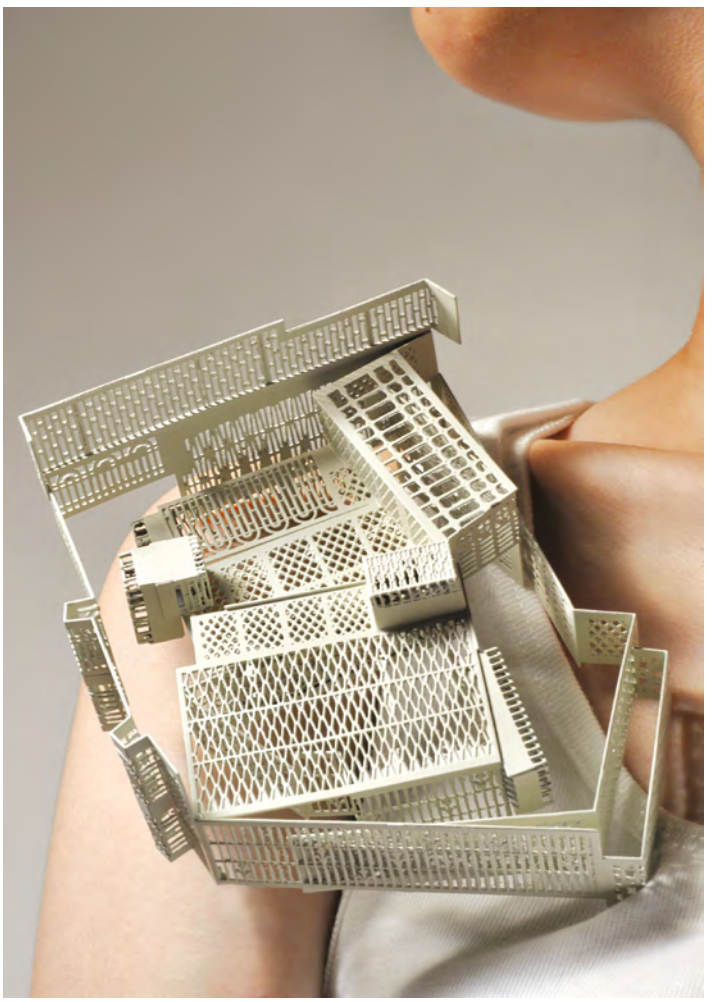
Ying-Hsiu Chen, in contrast, grew up on the even-smaller island of Penghu, off the coast of mainland Taiwan. Since she spent most of her childhood on the beach, she finds inspiration in the plethora of native marine animals and plants.[12] Through the unusual fusing of lightweight modeling clay and nylon stockings, Chen conveys the essence of ocean life through sea anemone–like forms.

Chen, Lee, and Ying-Hsun (Zita) Hsu, who all live in the southern city of Kaohsiung, established PIN sstudio, a gallery and workshop, in 2015. For their inaugural exhibition, they invited artists Märta Mattsson and Tanel Veenre, whom they'd met at Schmuck. PIN sstudio also offers classes such as enameling and basic metal fabrication.

Lee explains that, although PIN sstudio was turning a small profit, business growth was slow and customer cultivation was extremely time consuming. The three artists felt burnt out and decided to pivot their careers to center financial stability. After running the gallery and working as a substitute teacher for several years, Lee is now an art teacher at an experimental elementary and middle school that encourages hands-on learning. On his days off, he still teaches enameling workshops at PIN sstudio and exhibits his work internationally.[13]

Ying-Hsiu Chen
Life Sketches Series, 2012–2016
Gold-plated brass, clothes washing bag, super light clay
12 x 6 x 8 cm
Photo courtesy of the artist





Clockwise from above:
Heng Lee
Auspicious Cloud Series—Ear Hook, 2022
Platinum-plate nickel silver, thread
Photo courtesy of the artist

Amal Yung-huei Chao
Transient-gemstone, 2021
Silver, used corrugated building sheet
12 x 16 x 5 cm
Photo courtesy of the artist

Amal Yung-huei Chao
Window, 2011
Nickel silver, paint
12 x 16 x 5 cm
Photo courtesy of the artist

In Amal Yung-huei Chao's mind, jewelry is built onto the human body just as decorative window grills and corrugated steel rooftops latch onto buildings.

Pei Wu
Xiào (Filial Piety), 2020
Rose quartz, 14k gold
12 x 3 x 3 cm
Photo courtesy of the artist

Pei Wu
I tried to hide until you appear, 2020
Jesmonite, mineral mix
7 x 5 x 3 cm
Photo courtesy of the artist

2020s

Earning a living from making contemporary jewelry can be challenging in Taiwan, but artists are still devoted to the field and continue to traverse the globe to acquire knowledge. Pei Wu studied architecture in Taiwan before traveling to the United Kingdom and Germany to study jewelry and lapidary, respectively. In one of her artist statements, Wu says that her architecture training was "human-centric" in that her instructors emphasized designing space for working and living. That approach can be seen in her jewelry in how she sculpts organic curves in stone, metal, and resin. Wu's 2020 series *Parent, Past Life, Teddy Bear* focuses on the complex relationship between parent and child—the push and pull, the enveloping softness of family, and the unbearable pressure of parental expectations.[14]

Jean Lin's work also narrates a soft and untenable existence. Having studied in Japan, Germany, and the United Kingdom, Lin developed a unique technique of rebuilding crushed eggshells into wearable forms and objects. The artist's use of eggshells stems from her interest in life and death and the existential chicken-and-egg question.[15]

On an even-smaller material scale, Hsiao Ai Wang utilizes grains of sand to construct her fantastical flora and landscapes. Wang earned her BFA degree in Jewelry and Metal Arts at the California College of the Arts and participated in residencies in Japan and Finland, then started her career creating enameled objects and immersive environments based on spirituality and emotion. "Spirituality is a very intimate, personal experience," she shares. "I'm also someone who is full of emotions, and I'm constantly conversing with myself. When my emotions overflow, they bleed into my art."[16]

Having always wanted to visit Tibet, where daily life and spirituality are intertwined, Wang embarked on a month-long visit to Tibet in 2018. There she was introduced by a mutual friend to local artists and was asked to share her personal understanding of contemporary art and its vocabulary, materials, and techniques. As part of the exchange, artist Tsultrim Nobu taught her Tibetan sand painting with intricate metal linework. Bringing what she'd learned back with her to Taiwan, Wang developed a series of work using colored sand, epoxy resin, and metal wire and sheet. She explains: "This technique allows me to work in a looser way on a larger scale, where before my enamel work was restricted by the size of my kiln."

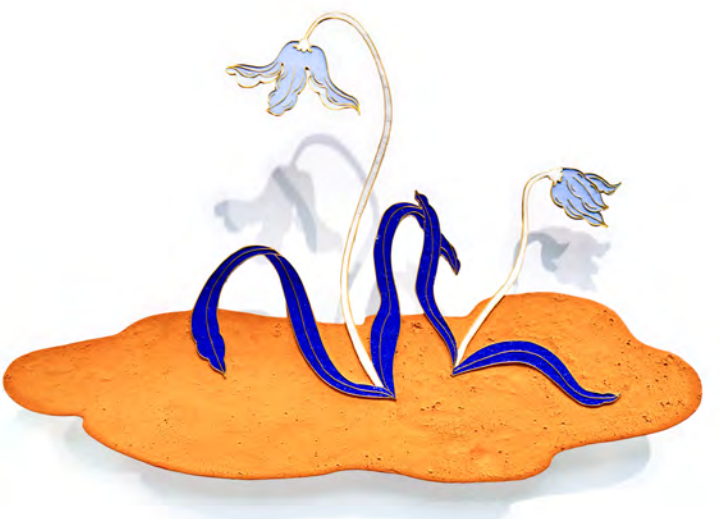
For the past seven years, Wang has been living in the mountains of Puli, a small town near the center of the island, where she lives a "low-cost, low-desire" life and spends most days in the studio or volunteering at a nearby monastery. In Puli she is immersed in clouds and lush greenery, which gave rise to the themes of cloud children and maternal mountains in her sand paintings.

Wang has also created work based on native Taiwanese flora. By accident she came across a book about Portuguese explorers traveling to Taiwan in the sixteenth and seventeenth centuries and became fascinated by their detailed records of plants. The plant names often include *formosan*, which refers to the name the explorers called Taiwan: Ilha Formosa (beautiful island).

Although Wang's sand paintings have sold well at art and design fairs in Taiwan, she is always looking to diversify her skill set. Wang has temporarily moved into the city of Kaohsiung to learn from and work at a factory that bids on government contracts and constructs public art made of steel. She hopes to one day translate her own work into a monumental scale and to find her footing in the public art field.

Conclusion

Taiwan might be a small country, but its outlook is expansive. Its jewelry and metal artists are both introspective and highly aware of the geopolitical landscape they exist within. Educators at university jewelry and metal programs are committed to instilling a mastery of the craft in their students—in addition to encouraging them to develop their own signature aesthetic and novel skill sets.[17] These artists take risks in committing to their endeavors, and adapt to shifting circumstances when needed. And despite the many, many miles they've accumulated when traveling across the globe in pursuit of knowledge, they maintain a deep and personal connection to home.



Hsiao Ai Wang
Shower in the Cloud, 2020
Aluminum, wire, colored sand
36 x 120 x 0.2 cm
Photo: Johnson Yang

Hsiao Ai Wang
Essence 1, 2020
Aluminum, wire, colored sand, dirt
45 x 30 x 0.2 cm
Photo: Johnson Yang

1 Yih-Cheng Shih, interview with the author, June 28, 2022. / **2** Julian E. Barnes, "How the Computer Chip Shortage Could Incite a U.S. Conflict With China," *New York Times*, January 26, 2022, https://www.nytimes.com/2022/01/26/us/politics/computer-chip-shortage-taiwan.html. / **3** "Metalwork Special Report: An Interpretation of the Collection [at the New Taipei City Gold Museum] and a Concise History of Contemporary Metalwork," accessed June 26, 2022, https://bit.ly/TaiwaneseMetalwork. / **4** Meiing Hsu, interview with the author, May 4, 2022. / **5** All quotes by Ting-Ting Tsao are from a virtual interview with the author, April 15, 2022. / **6** Yu-Chun Chen, artist statement, accessed June 30, 2022, https://www.manomanman.com/yu-chun-chen. / **7** Mano, "Projects," accessed June 30, 2022, https://www.manomanman.com. / **8** Susan Cummins, "Peter Hoogeboom and Shu-Lin Wu: Greenware, Crockery, Chinawear," *Art Jewelry Forum*, May 29, 2014, https://artjewelryforum.org/interviews/peter-hoogeboom-and-shu-lin-wu-greenware-crockery-chinawear. / **9** Yu Fang Chi, "About," accessed July 1, 2022, http://yufangchi.com/cv.php. / **10** Heng Lee, virtual interview with the author, June 22, 2022. / **11** Amal Yung-huei Chao, "About," accessed July 1, 2022, http://www.amalchao.com/about-1. / **12** Bench 886, "Artists," accessed July 1, 2022, https://bench886studio.weebly.com/artists.html. / **13** Heng Lee, virtual interview with the author, June 22, 2022. / **14** Pei Wu, "Parent, Past Life, Teddy Bear," accessed July 2, 2022, https://www.peiwujewellery.com/2020-parent-past-life-teddy-bear. / **15** Jean Lin, "The Eggs," accessed July 2, 2022, https://chuntrend.wixsite.com/jeanlin/1st. / **16** All quotes from Hsiao Ai Wang are from a virtual interview with the author, June 26, 2022. / **17** Meiing Hsu, virtual interview with the author, May 4, 2022.

RAVISHING TO RAVAGING: YEVGENIYA KAGANOVICH AND A CASE TOWARD INTERPRETATION

BY MATT LAMBERT

double mouth pieces (15, 16, and 17), 2009
Cast rubber
4 x 6½ x 4 in. (each)
Photo courtesy of the artist

A PROPOSAL

In 1966, writer Susan Sontag published her essay "Against Interpretation" within a book of the same title.[1] In this essay, Sontag builds a case for her aversion to contemporary interpretation of a work of art, film, or writing. The essay unpacks an argument for not breaking things into symbolism—such as the color red means passion, or green means envy. By doing this, interpretation becomes a way to decode or translate what we are looking at.[2] Sontag is concerned that placing an excessive amount of meaning on a work of art makes it tame, or restricts how viewers can respond to it for themselves. Sontag was not against all forms of interpretation, and we could dwell on the specifics of exactly what she was getting at. But I find her thesis useful for its function as a springboard. For me, this is an opportunity to ask: But what about interpreting craft?

Craft has a way of speaking about and with tradition, heritage, and perspectives. Craft uses symbolism in its discourses at times, and material choices can signal function and purpose. Instead of placing craft in a "Craft versus Art" binary, I see craft as a companion or an approach to looking at almost anything. It is a framework for seeing systems, bodies, and materiality. Craft is learned through specificity of material and technique, but it is not defined by it. It is not something to be owned; instead, it is transmitted. The term "craft" can be messy, causing us to think about people, boundaries, and ethics. It is attached to ideas of function and use—making it, in my view, nearly impossible to avoid interpretation. So, what does it mean to interpret craft?

THE PERSONAL

In 2013, I met Yevgeniya Kaganovich. I was in graduate school and not ready to fully embrace an open definition of what a metalsmith could be doing outside the confines of material. At my first encounter of Kaganovich's work, I found it easy to dismiss her *double mouth piece* series as a cliché. You see, I had been a teen of the angsty emo generation, and there are more songs than I can count about sharing breath, taking breath away, and loving to the last dying breath. Meanwhile, on long car rides in the hot summers I was subjected to the music of 90s soccer moms. Songs that asked, "How do I breathe without you?"—while I was silently asking myself how I would ever, ever survive just the car ride. Go ahead and search your chosen music database for the words "breath" or "breathe" and you will see an endless, scrolling list.

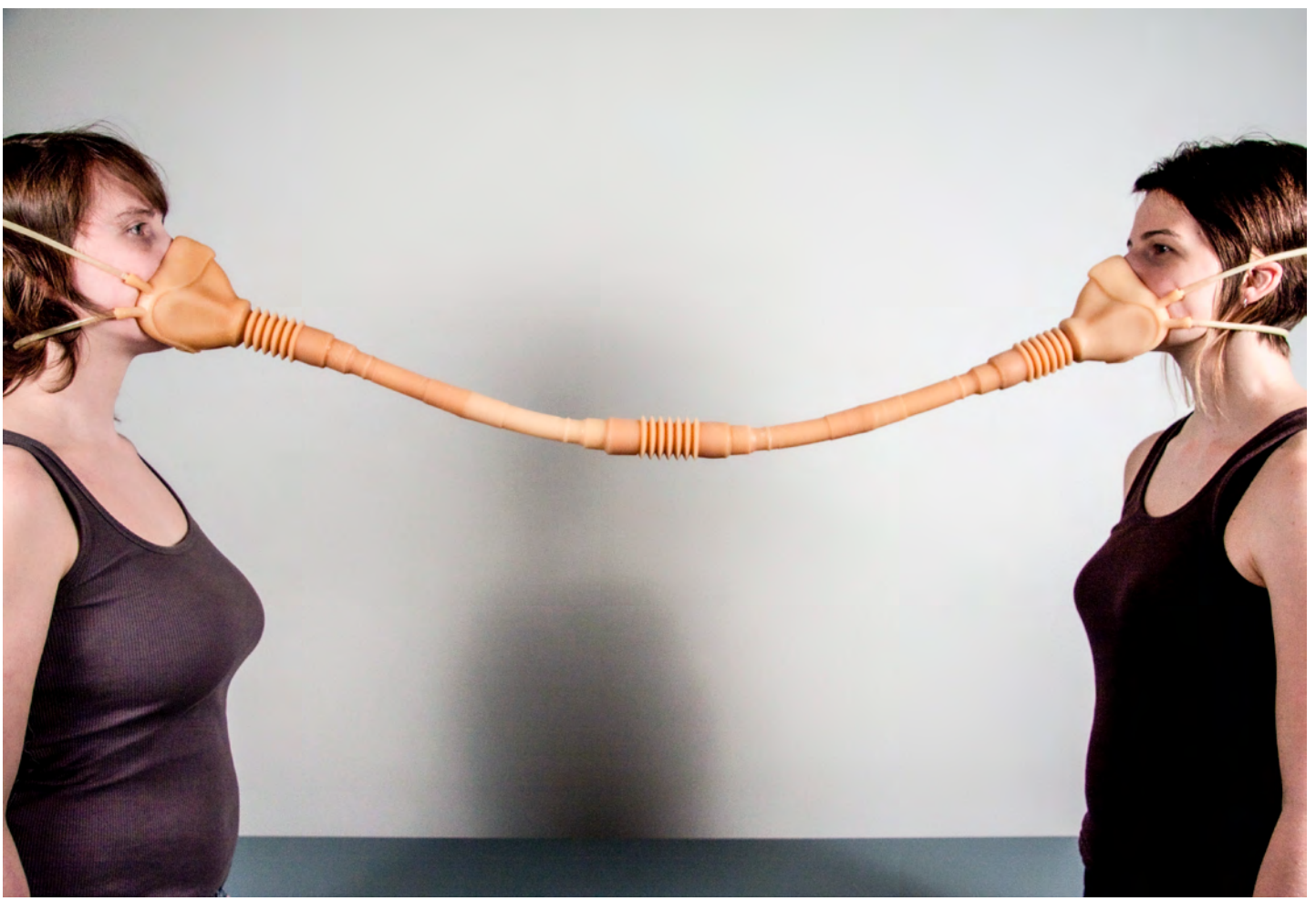
It was in the early 2000s that my coming-out story invoked the guttural response from a loved one: "You're gonna die of AIDS." It was a time when all I wanted was to share the air of a potential love interest—all the while feeling the weight of that air as taboo. As smothering. How was I ever, ever going to survive? Late-night reruns of 1980s and 90s television shows unpacked how easily issues such as AIDS could be shifted onto specific communities and showed us

that we all are in fact vulnerable and end up entangled in divisiveness and misunderstanding.[3] It was a time of heightened awareness and of false information in what is now a very long, ongoing pandemic—one I was inheriting whether I wanted to or not. These concepts for me remained abstract, a potential invisible sign stuck on my back, a monster that I never actually saw at the time. These talks pushed paranoia into the air, making it thick and hard to breathe. I would not learn of the actual effects of the AIDS crisis that still reverberate to this day until I was older and able to find a chosen family who passed their histories down to me.

It is in the strangeness of today, amidst other pandemics—COVID-19 and the unknowing of Monkey Pox—that we question again who we want to breathe air with. The pro- and anti-mask arguments crash in waves through the news, social media, and rallies—and when confronting one another on public transit and in public space. I am fixated on the question that Kaganovich's work inspires: Whom will I breathe air with after years of being away, studying in a country across the ocean?

CONTRIBUTING TO A THICK LIFE

Anthropologists such as Elizabeth Povinelli speak of history as "a thickening" to make historiography.[4] It is a recording of multiple experiences of the same event: as if everyone is drawing what is happening onto a transparency, and when the transparencies are overlapped, we can see through them all at once, creating a more well-rounded, diverse view and understanding. It is a way to accept that history does not have to be written by the victor.



double mouth piece 19, 2009
Cast rubber
3 x 5 x 7 in. (mask)
48 in. (connector)
Photo: Naomi Shersty

Thickening is all the meanings I carry in my body, the ones I have shared here, and the many more that rumble under my skin or are placed on me in public and in the space of the internet. Thickening is the interpretations that pile and pile and keep me looking at the *double mouth piece* series. Thickening is also the compression of these stories: accepting that my experience is captured on a transparency that is then added to the pile with yours, with that of the person closest to you at this very moment, and those of many others across the globe.

Craft is a way of looking at the things around us, including bodies, labor, and forms of time. It is a place where interpretation is needed. Susan Sontag had the intention to raise the danger of a singular interpretation. I wonder how she would feel about interpretation within the more active discourses of multiple narratives and historiography. What would it look like if we stacked and compiled all the ways we look at craft objects?

Craft allows for objects to keep making meaning in relation to time, assemblage, and curation. Craft offers a way that makes room for diversity, a removal of singular authority. The "we" of this process is crucial—it requires everyone, not a chosen few. "We" includes the disagreements, the conflicts, and the opposing views. We can "make" just by looking, considering, and interpreting again, by using the action of repetition that craft already deploys. This approach walks away from or avoids Sontag's concern of the singular as an end; it instead asks for the singular to be added to the plural.

double mouth piece 20, 2010
Cast rubber, latex sheet
72 x 5 x 17 in. (when inflated)
Photo: Naomi Shersty

What I am proposing is that we subject the objects we make to larger, uncontrollable places. By using Yevgeniya Kaganovich's work to unpack these ideas I find a deeper respect and appreciation for it; the work acts as a spark, motivating me to connect things in myself to larger ideas. The interpretation of a work does not determine its value alone but contributes to it within social and cultural understandings of time; interpretations keep conversations and thinking alive, allowing us to reassess and revisit over time.

I encourage you to spend time with the objects you don't understand or easily dismiss. Return to the things you walked away from and sit with them for reconsideration. And note: this concerns interpretation once an object has been made; leave for another time and place any thoughts on the function of interpretation and its possible damaging effect in the critique process of making.

What an exciting opportunity, to consider how meaning can shift with time, space, and position. To continuously add to the story. It is an opportunity to connect to people and to make something new outside a capitalistic frame. It is a way to let interpretation in, to add facets to the things that are made. Craft is a messy, complex space just like our lives. Craft is intimidating and challenging to colonial and capitalistic value systems—perhaps that is why it's often an early candidate for the chopping block of departmental, institutional, and facility cutbacks. But that's also why we need craft all the more, and why conversations of its interpretations are vital. Craft is an invaluable tool for helping us to see each other.

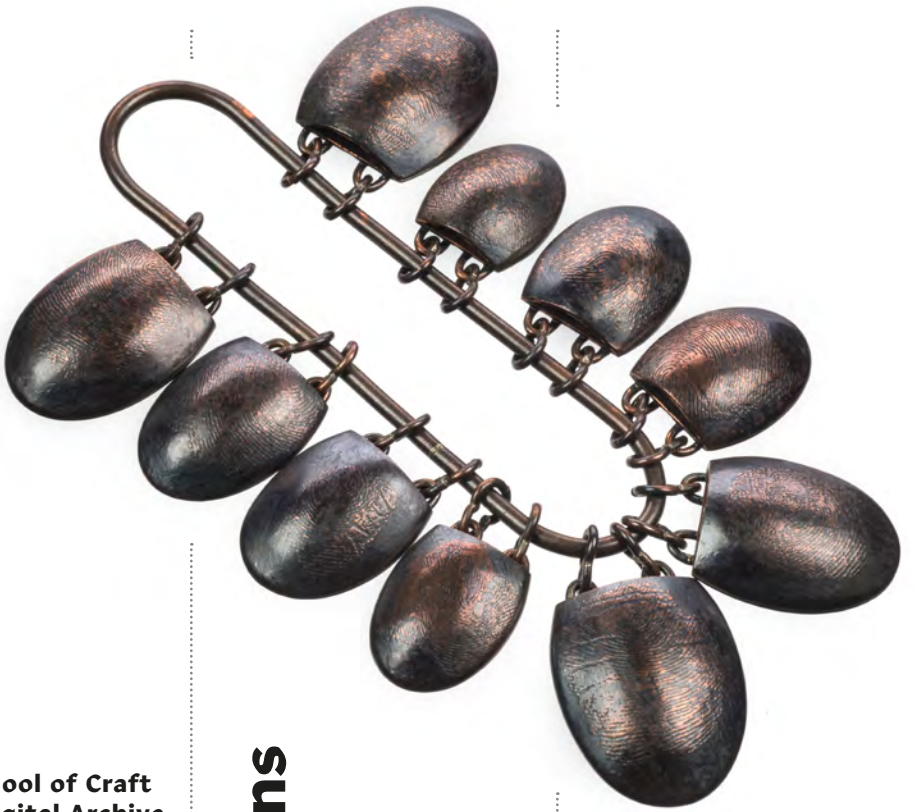
1 Susan Sontag, *Against Interpretation and Other Essays* (London: Penguin, 2013). See also Mark Linsenmayer, "Ep. 246: Susan Sontag on Interpreting Art (Part One)," The Partially Examined Life, June 22, 2020, 45:44, https://partiallyexaminedlife.com/2020/06/22/ep246-1-sontag. / **2** "Susan Sontag's 'Against Interpretation' and *The Shining*," video essay, Film & Media Studies with Jordan Schonig, YouTube, December 26, 2020, https://youtu.be/kYINwG7l17s. / **3** I specifically remember the "Bad Blood" episode of *The Golden Girls* where one character, Rose, may have contracted AIDS from a blood transfusion and another character, Sophia, doesn't want to risk drinking out of the same coffee cup, even after it was washed. Susan Harris, Tracy Gamble, and Richard Vaczy, "Bad Blood" episode, *The Golden Girls* 5, no. 19, n.d. / **4** "Thick description" or "thickening," which is discussed in much of Elizabeth Povinelli's work. I first came to it through her book *The Empire of Love toward a Theory of Intimacy, Genealogy, and Carnality* (Durham, NC: Duke University Press, 2006).

Announcements

Penland School of Craft Launches Digital Archive

7.20.2022
Penland School of Craft, Bakersville, NC

Penland School of Craft recently unveiled an exciting archival project that will be of use to scholars, historians, and craft enthusiasts for many years to come. The core of the project is the preservation of 250 hours of material on at-risk 16mm film and magnetic tape that had accumulated in the school's Jane Kessler Archives over many years. In addition to several old films, there were audio and video tapes in multiple formats. Included in this material were interviews with Penland artists, instructors, and staff from the 1980s, 1990s, and 2000s.
penland-archives.org
@penlandschool



Sharon Massey
Touch (in the time of corona), 2020
Copper
3¼ x 6½ x ⅜ in.
Smithsonian American Art Museum, Museum purchase through the Kenneth R. Trapp Acquisition Fund
Photo courtesy of the Smithsonian American Art Museum

Exhibitions

This Present Moment: Crafting a Better World

5.13.2022 – 4.2.2023
Renwick Gallery of the Smithsonian American Art Museum, Washington, DC

This Present Moment: Crafting a Better World showcases the dynamic landscape of American craft today. The exhibition highlights the role that artists play in the world to spark essential conversations, stories of resilience, and methods of activism—showing a more relational and empathetic world. It centers more expansive definitions and acknowledgments of often-overlooked histories and contributions of women, people of color, and other marginalized communities.
americanart.si.edu/exhibitions/this-present-moment
@americanart

Iris Eichenberg: Where Words Fail

6.25.2022 – 10.30.2022
The Museum of Craft and Design, San Francisco, CA

The Museum of Craft and Design is pleased to present *Iris Eichenberg: Where Words Fail*, the first mid-career survey of the German artist and educator. In today's world with its outcry for social justice, Eichenberg engages the viewer in conversations that embrace such timely topics as gender and identity, the search for a safe, welcoming haven, and the veracity of reality.
sfmcd.org/exhibitions/iris-eichenberg
@museumofcraftanddesign

Iris Eichenberg: Where Words Fail, at the Museum of Craft and Design in San Francisco.

Photo courtesy of Henrik Kam

Exhibitions, cont.

Quiet Elegance: The Jewelry of Eleanor Moty
8.17.2022 – 1.28.2023
Racine Art Museum, Racine, WI

Whether referencing the landscape or architecture or both, metalsmith Eleanor Moty creates distinctive jewelry that poetically encompasses both wearer and viewer. Moty first gained recognition in the 1960s and 1970s for using cutting-edge fabrication techniques—such as electroplating and photo-etching—in adornment. She shifted her focus toward including stones in her work, and the large-scale brooches she has been creating over the last couple of decades exemplify her dialogue with the "linear imagery" of quartz stones.
ramart.org/exhibit/quiet-elegance-eleanor-moty/
@racineartmuseum

Above:
Eleanor Moty
Faceted (brooch), 1983
Sterling silver, 14k gold, tourmalinated quartz, tourmaline crystal
2 x 2 x 1 in.
Racine Art Museum, Gift of Karen Johnson Boyd
Photo courtesy of the artist

CraftTexas 2022
10.1.2022 – 1.28.2023
Houston Center for Contemporary Craft, Houston, TX

CraftTexas 2022 is the eleventh in a series of juried exhibitions showcasing the best in Texas-made contemporary craft. Juried by Andres Payan Estrada, the curator of public engagement at Craft Contemporary in Los Angeles, this year's show includes forty pieces by nearly thirty artists, highlighting works that speak to personal stories of struggle and resilience, while challenging expectations of contemporary craft.
crafthouston.org/exhibition/crafttexas-2022
@crafthouston

Messages: Joyce J. Scott
1.17.2023 – 6.23.2024
Mobilia Gallery, Cambridge, MA

Throughout her illustrious career, Joyce J. Scott has garnered numerous accolades, including a MacArthur Fellowship (2016) and four honorary doctorates. To honor Scott for her accomplishments, Mobilia Gallery has organized a traveling exhibition of thirty-seven beaded objects by Scott expressing contemporary issues and concepts. Each object is a unique, vibrant, and challenging work of art done with imagination, wit, and sly humor. Scott pushes the boundaries of beadwork, reflecting the artist's narrative of what it means to be Black in America. *Messages* will be accompanied by a book by the same name published by German art publisher Arnoldsche. The publication will feature images of the works in the exhibition, introductions by the artist and curators, and three essays by scholars and experts.
mobilia-gallery.com
@mobiliagallery

Right:
René Lee Henry
Condemned (brooch), 2020
Steel, cement, carpet tape, brass, flagging tape
3 x 1½ x 2½ in.
Photo courtesy of the artist

Opposite:
Joyce J. Scott
War, What is it Good For, Absolutely Nothin, Say it Again, 2022
Glass beads, thread
17 x 15 x ½ in.
Photo: Michael Koryta

Media

The Immaterial Podcast Launches

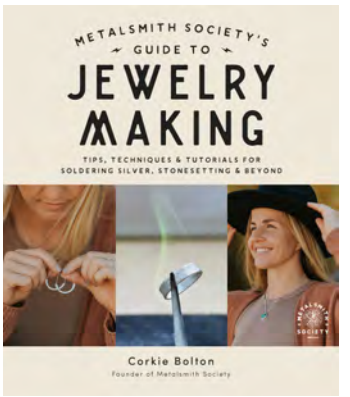
May 2022
Podcast

The Metropolitan Museum of Art's new biweekly podcast, *Immaterial*, dives deeply into a particular art material to explore connections and meanings across time periods and cultures. Each episode looks at a single material—such as paper, clay, jade, concrete, and others—to explore qualities and meanings that are often overlooked and that can reveal insights about history, science, and humanity.
metmuseum.org/perspectives/series/immaterial-podcast
@metmuseum

Material Intelligence

Digital publication

Material Intelligence is an online publication from the Chipstone Foundation. Each issue takes a deep dive into one commonplace material used in all kinds of making. Contributors come from every discipline and every walk of life. Together, the stories they tell illuminate vital, at times unexpected connections: between art and science, history and contemporary life, the tangible and the intangible.
materialintelligencemag.org
@materialintelligencemag



Metalsmith Society's Guide to Jewelry Making

Book

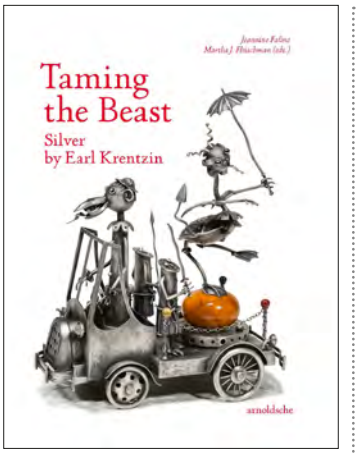
Fueled by Corkie Bolton's fouteen-plus years of professional experience, as well as her invaluable insight into the rich tradition of the craft, this book covers every secret of the trade that aspiring jewelry makers need—from ideation, choosing tools, and creating one's ideal workbench to confidently crafting each piece and adding finishing touches that give them a professional look.
metalsmithsociety.com
@metalsmithsociety

Sounds from the Studio Podcast Launches

July 2022
Podcast

Cohosted by Contemporary Craft Executive Director Rachel Saul Rearick and Kahmeela Adams of RuggedAngel Productions, *Sounds from the Studio* features a monthly interview with a leading craft artist from around the world. The conversations dive into the artists' personal stories and practices, along with how their work and the field of craft relates to and reflects the world around us. Sometimes serious, sometimes humorous, but always inspiring, the podcast provides another way for listeners to connect with artists and gain a deeper understanding of the field of craft.
contemporarycraft.org/category/sounds-from-the-studio
@SCCpgh

Metalsmith Society's Guide to Jewelry Making: Tips, Techniques & Tutorials for Soldering Silver, Stonesetting & Beyond
By Corkie Bolton
Page Street Publishing, 2022
192 pages, $24.99 US



Taming the Beast: Silver by Earl Krentzin
Jeannine Falino and Martha J. Fleischman (eds.)
Arnoldsche, 2022
160 pages, $50 US

Taming the Beast: Silver by Earl Krentzin

Book

This new, richly illustrated monograph on Earl Krentzin (1929–2021) presents the entire breadth of his exceptional oeuvre. The silversmith was a virtuoso storyteller in miniature form. He created figures that relate the absurdities of life with humor and empathy. Two comprehensive essays provide an insight into the artist's work and locate it in art history and in the craft scene of his Detroit homeland.
arnoldsche.com/us/product/taming-the-beast
@arnoldsche_art_publishers

Earl Krentzin
Circus Train, ca. 1968
Silver, 14k gold, walnut
Photo: PD Rearick

CORRECTION

In Happenings (*Metalsmith* Vol. 42, No. 2) Svenja John's name was misprinted in the title of their exhibition announcement. *Metalsmith* apologies for the mistake.

SNAG LIFETIME ACHIEVEMENT AWARD: JAMIE BENNETT (B. 1948)

Above:
Periphery 10 (brooch), 2019
Enamel, silver
2½ x ⅜ in.
Private collection
Photo:
Anat Shiftan

By Jeannine Falino

In the constellation of American enamelists, Jamie Bennett's star shines brightly. He has exhibited internationally and is well known for his rich palette, delicate brushwork, and thoughtful framing. Bennett's designs are indebted to the long and close study of microscopic organisms, the natural world, and the cultural influences gleaned during his travels abroad. While his first exhibited works of art were abstract in nature, in keeping with the prevailing minimalism he broke decisively with that oppressive doctrine to move toward pattern and decoration, leading the way for many artists.

One of the few artists of his generation to adapt electroforming for his own purposes, Bennett successfully experimented with a commercial technique that had been adapted to the studio years earlier by pioneers June Schwarcz and Stanley Lechtzin. These investigations led to his *a priori* series, a poetic approach to prehistoric ornament, imagined before its commodification by civilization. Bennett chose electroforming to create a shape that could exist on its own outside of traditional jewelry-framing devices. The resulting works were volumetric and textured yet lightweight, with subtle enamel passages.

From the beginning, Bennett toggled back and forth between rapid sketches and detailed drawings to work out his ideas. In the course of his practice, he learned to resist the ossifying results sometimes associated with formal designs, writing in his diary, "Unorderlyness is OK. I must concentrate—that is allow myself to relax enough to capture the gesture of relationships—not force them—not make parts look like they go together."[1] Few works are perfectly symmetrical, while equilibrium stems from informal arrangements that add a sense of movement.

Bennett's complex wall reliefs—a hybrid form composed of oil paintings and electroformed and wooden objects—express his interest in the domestic sphere, while the reliefs' compartmentalized presentation offer the viewer simultaneous perspectives in one single view. They speak most plainly to concepts of memory and belonging, to a domestic world remembered and desired.

It was my privilege to work with Jamie Bennett as curator of his 2008 retrospective at the Fuller Craft Museum. In preparation for the show, I visited with him at his home and spent time in his studio—which was brimming with vials of colored enamels—to learn about his life and work.

We discussed his beginnings in the 1970s, when, like many young artists facing a blank canvas, he first struggled to produce original works of art. At last, he began to work in a semi-abstract manner using elements from garment patterns once used by his mother, a dress designer, as a catalyst. That choice, at once comforting and radical, offered a point of entry into self-expression. Bennett shaped, shredded, and ultimately deconstructed the patterns into a form language all his own. Proof of success came from June Schwarcz, who acquired one of his early brooches for her own collection.

It took courage for Bennett to share such a vulnerable origin story, and it is recounted here as a powerful antidote for every artist who lies awake at night trying to create something new. His mother's mannequin and patterns still occupy pride of place in Bennett's studio, a reminder of memory, comfort, and the imaginative leap that made his career possible.

1 Jamie Bennett, quoted in Karl Emil Willers, "Drawing Out Ideas," in *Edge of the Sublime: Enamels by Jamie Bennett*, by Jeannine Falino, Patricia C. Philips, and Karl Emil Willers (Brockton, MA: Fuller Craft Museum; Manchester, VT: Hudson Hills Press, 2008), 40.

Right:
Raglan Brooch, 1977
2 x 2¼ x ½ in.
Silver, enamel
Collection of Los Angeles County Museum of Art, Gift of June Schwarcz (M. 2007.78)
Photo:
Kevin Sprague

Urban Traces 4
(necklace), 2006
Enamel, gold, copper
26 in.
Collection of Allen and Irene Natow
Photo: Kevin Sprague

By Jonathan Wahl

I first met Jamie Bennett in 1992 while earning my MFA at SUNY New Paltz. In the decades since, my relationship with Jamie has grown from one of student and professor to mentor and to friend. He personally shaped my development as an artist and my perspective of the field. I have seen firsthand how his practice continues to grow, and have witnessed his unwavering dedication as an artist and an instructor.

Jamie Bennett's career began at the University of Georgia in 1967, where he earned a BA in Business Administration in 1970. After working in New York City for a while, Bennett returned to Georgia, where he began taking art classes. One was a jewelry class with Robert Ebendorf. When Ebendorf left to begin teaching at SUNY New Paltz, Bennett followed and enrolled in the new MFA in Gold and Silversmithing program (graduating in 1974). His early jewelry engaged the abstraction of contemporary art, blending it with a historical and personal narrative that he translated into enamel. It was groundbreaking from the start, and established his role as a leading innovator and craftsman in the field.

In 1976 Bennett began teaching at the Memphis Academy of Art; in 1979 he became a professor at Boston University. He was the organizer of The Great Western Enamel Symposium in Vail, Colorado, where from 1979 to 1982 Bennett invited ten enamel artists per year to gather in community. Bennett states, "To my knowledge this was the first enamel symposium in the US, and the first time many of the participants met each other, artists such as Kenneth Bates and June Schwarcz."

In 1985, Bennett was awarded the role of professor at his alma mater SUNY New Paltz, one of the most influential jewelry and metals programs in the United States. Throughout the 1980s and 90s, he continued to innovate in his studio practice. His subsequent body of work utilized the commercial process of electroforming to create lightweight, voluminous, and textured forms. He applied both sifted and painted enamels to these surfaces with masterful effect. With the incorporation of electroforming, he was able to create stunning jewelry objects as well as large vessels, some of which were combined into tableaus with other enameled objects and paired with paintings—all created by the artist.

While teaching at SUNY New Paltz, Bennett and Ebendorf coordinated the "Conversations" symposium. From 1984 to 1991, the annual event brought together students and faculty from five or six different jewelry programs in the East and Midwest to engage topics relative to metalsmithing. These events helped foster community and conversation across programmatic boundaries and created friendships and exchanges between students that otherwise would not have occurred. Bennett recalls, "Each school's faculty and students gave lectures [and] presentations, and participated in debates. Topics ranged from discussing the advent and implications of postmodern theory to the future of silversmithing. Symposium titles included 'Intent and Content' and 'What Does Making Mean?' We invited art critics, historians, storytellers, artists, musicians, and poets. It truly was a treasured experience."

In his storied career, Jamie Bennett has not only educated and exhibited but also earned the recognition and respect of his peers, in both academia and the larger field of jewelry—having been awarded numerous academic and artistic prizes. For over fifty years, Jamie Bennett's enamel work has pushed the boundaries of both the material and the field. His work has been collected the world over, in both private and public collections. As an educator he has shaped the careers of hundreds of jewelers and metalsmiths. He has guided many of his students to become educators themselves, in positions in the most prestigious colleges and universities. From his studio practice to his role as a leading educator in the United States, Jamie Bennett has proven a lifetime of achievement in the field of jewelry and metalsmithing.

SNAG Member Gallery

Advertise your work here! Email advertising@snagmetalsmith.org to reserve your space in the next issue.

PATRICIA MADEJA STUDIO JEWELRY
patriciamadeja.com

LIZ BUCHEIT
@liz_bucheit_crowns_tiaras

GENEVIEVE FLYNN
@jewelerinaflynn

SUSAN MADACSI
madacsistudios.com

ZIQIN MIN
minziqin0524.wixsite.com/marsh/home

BARBARA McFADYEN
barbaramcfadyen.com

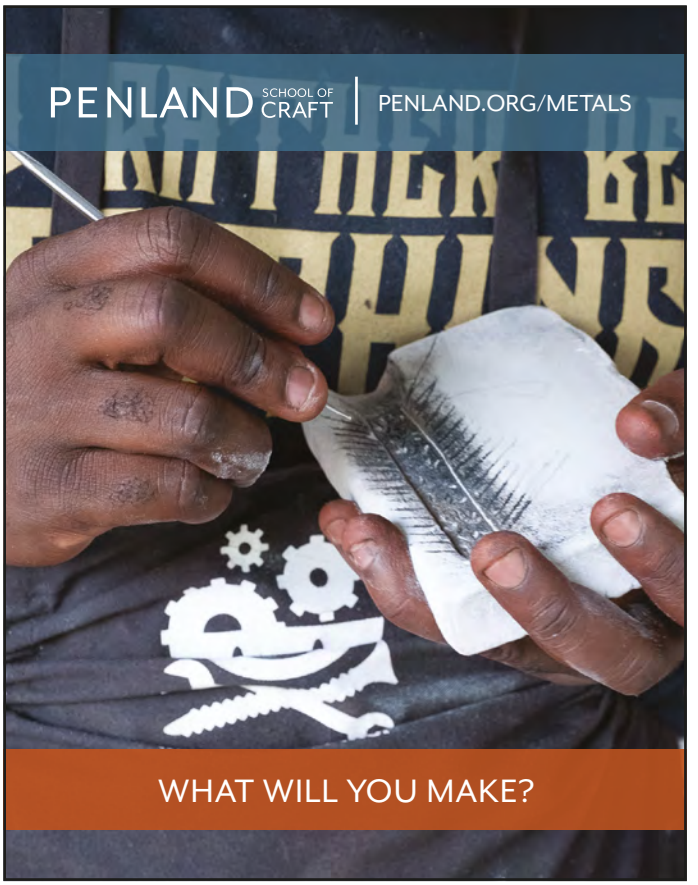
A GOOD LIFE, BUILT BY HAND.

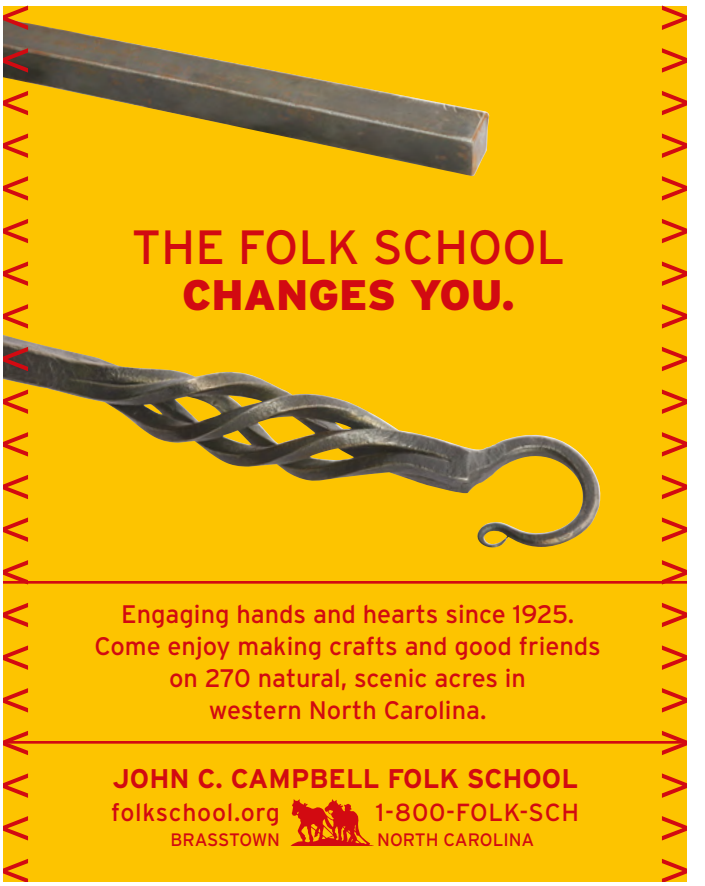
Intensive, hands-on training in Jewelry Making & Repair. Full-time program and single classes, with master faculty and an inspiring community.

Financial aid, scholarships, and veterans benefits available for qualified students.

Join us for Open House 2022!
December 7-9, 2022 | In-person in Boston

NBSS.EDU/JEWELRY


PENLAND SCHOOL OF CRAFT | PENLAND.ORG/METALS
WHAT WILL YOU MAKE?


THE FOLK SCHOOL
CHANGES YOU.
Engaging hands and hearts since 1925.
Come enjoy making crafts and good friends
on 270 natural, scenic acres in
western North Carolina.
JOHN C. CAMPBELL FOLK SCHOOL
folkschool.org
1-800-FOLK-SCH
BRASSTOWN
NORTH CAROLINA

"I loved seeing artists demo their methods in their space. I learned so much!"
METALWERX
virtual
SPRING
SYMPOSIUM
March 27–31, 2023
Get on the list
now for 2023!
The virtual symposium for all metalsmiths, makers, and jewelers.

1-5 Day Immersive Craft Workshops

pictured: Stephen Yusko forging in the Hart Moore Blacksmith Studio

TOUCHSTONE CENTER FOR CRAFTS
PIONEERING CRAFT EDUCATION FOR 50 YEARS

Scholarships, Internships, & Residency Opportunities

Offering Large and Small Metals

TOUCHSTONECRAFTS.ORG

ARROWMONT
school of arts and crafts

EXPERIENCE SOMETHING EXTRAORDINARY.
EXPERIENCE ARROWMONT.

Weekend, One-Week And Two-Week Workshops in Metals, Enamels, Glass.

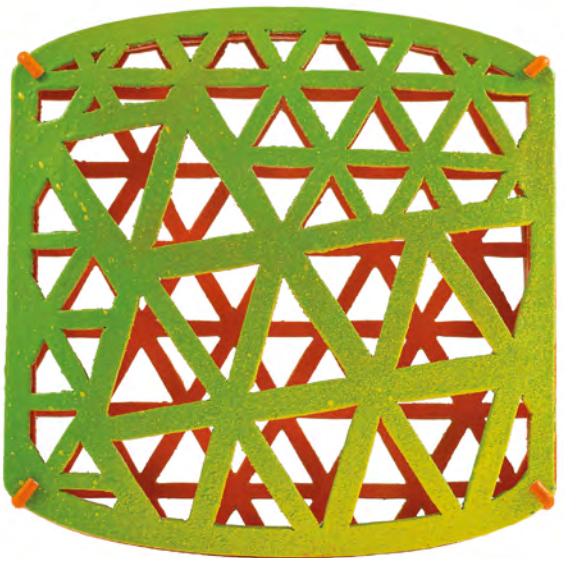
EARLY REGISTRATION OPENS DECEMBER 1, 2022 BY PHONE. CALL 865-436-5860 OR VISIT ARROWMONT.ORG

ENRICHING LIVES THROUGH ART AND CRAFT

ESKENAZI
SCHOOL OF ART, ARCHITECTURE + DESIGN
Indiana University Bloomington

METALSMITHING + JEWELRY DESIGN

+ STUDIO ART M.F.A.
+ STUDIO ART B.F.A.
+ STUDIO ART B.A.



Ben Cooke-Akaiwa—MFA Candidate 2025
Uroko
2.5" × 2.5" × 0.25"
steel, brass, sterling silver, spray paint, 2020

The metalsmithing and jewelry design area at the IU Eskenazi School of Art, Architecture + Design focuses on the development of technical skills in traditional and experimental metalworking and jewelry, as well as personal and creative direction.

Explore and connect:
GO.IU.EDU/METALS

@iuartanddesign
@IUSchoolofArtandDesign
@IUartanddesign

ART & FINE CRAFT WORKSHOPS

EUREKA SPRINGS SCHOOL OF THE ARTS
479-253-5384 ESSA-ART.ORG

PETERS VALLEY SCHOOL OF CRAFT

2023 Fine Metals Programming

PV will be welcoming some incredible Metalsmiths for the 2023 season

Visiting instructors:

Aaron Decker
Cat Bates
Maia Leppo
Funlola Coker
Marlene True
Emily Rogstad
Chloe Darke
Talya Kantro
Maureen Duffy

Visit petersvalley.org for information about our workshops

Cathryn Jasterzbski's 2022 Joinery in Steel - Pulse Arc & Gas Welding class

NEW

Introducing the Quick-Form Press

All-new forming tool

- Utilizes a cam to maximize force with minimal effort.
- Bend heavy ring shanks or bracelet material.
- Create beautifully-formed synclastic and anticlastic cuff bracelets or earrings.

QUALITY CRAFTSMANSHIP POTTER USA

PotterUSA.com

POCOSIN ARTS
SCHOOL OF FINE CRAFT
POCOSINARTS.ORG

2023 WORKSHOP INSTRUCTORS

ONLINE	ON-CAMPUS
Jaydan Moore	Diane Falkenhagen
Leah Hardy	Jamie Bennett
Sharon Massey	Grace Horn

AND MANY MORE!

MFA in METALSMITHING & JEWELRY

University of Kansas | Visual Art

An interdisciplinary program that emphasizes individual growth through independent work in an atmosphere of ongoing critical discussion.

- Fully-funded, 3-year program
- Scholarships/grants
- Teaching assistantships: tuition waiver/stipend
- Diverse faculty and students
- Complete studio facilities encompassing traditional and contemporary materials and processes
- Access to CAD/CAM technologies

Allison Ice MFA '22

Apply by February 1
https://art.ku.edu/graduate-admissions

Versatile Benchtop Kiln

The UltraLite Beehive Studio Pro

"I really like the larger surface on the studio model for Enameling.

And when it comes to Keum-boo, I won't use anything else."

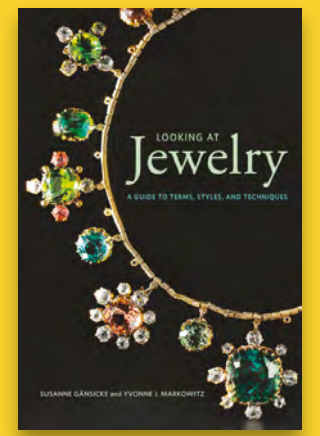
–Pam East

Visit *UltraLiteKiln.com/videos* for tutorials on Keum-boo, Enameling, Granulation, and more.

UltraLiteKiln.com

JEC Products®
SINCE 1981

Getty



Looking at Jewelry
A Guide to Terms, Styles, and Techniques

Susanne Gänsicke and Yvonne J. Markowitz

The fascination with personal adornment is universal. It is a preoccupation that is primal, instinctive, and uniquely human. With a lively introduction that offers a cultural history of jewelry and its production, this accessible book—the first of its kind—offers concise explanations of key jewelry terms, styles, and techniques.

Getty Publications
getty.edu/publications

© 2022 J. Paul Getty Trust

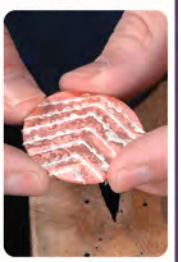
Craftoptics® Magnify your talents®

I can see clearly now, the strain is gone.
Magnifying eyeglasses and light customized with your Rx
45-DAY MONEY BACK GUARANTEE
DREAM BEAM

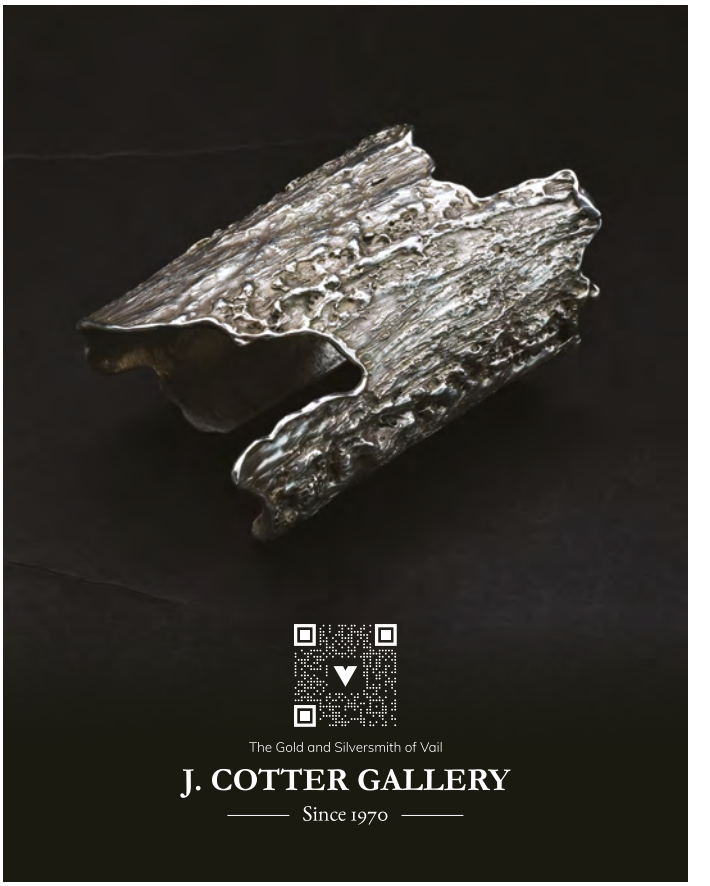
craftoptics.com • 888.444.7728

COOL TOOLS

We're here for you and your creative journey.



Shop and learn at **cooltools.us**



The Gold and Silversmith of Vail

J. COTTER GALLERY

Since 1970

LIGHTHOUSE **ARTCENTER**

GALLERY & SCHOOL OF ART

373 Tequesta Drive, Tequesta, Florida

JEWELRY & METALSMITHING

Classes, Workshops, Exhibitions

LighthouseArts.org • 561-746-3101

You've got the tools of the trade, but do you have insurance?

Introducing the ALL-NEW SNAG Insurance Program, exclusively for SNAG members.

The SNAG Insurance Program is a "one stop shop" where you can easily access all of your guild member insurance solutions. Specific coverages available to SNAG members include:

- ✓ Business Contents Coverage (On and Off Premises)
- ✓ Coverage for Goods while at Shows and In Transit
- ✓ General Liability (Premises and Products)
- ✓ Loss of Business Income
- ✓ Coverage for Tools, Equipment, Product Inventory and Supplies at Installation Sites, In Transit and Away from your Premises
- ✓ Goods on Consignment
- ✓ Coverage if You Teach Classes
- ✓ Coverage for Sold Products

AiP ASSOCIATION INSURANCE PROGRAMS

Get a free quote today:
AssociationMembersInsurance.com/snag
For more information contact Michael S. George:
888.258.6820, ext. 172 or mgeorge@amj-ins.com

WE ARE SNAG
ANTHOLOGY 2022

ONLINE MEMBERSHIP CATALOG

snagmetalsmith.org/we-are-snag-2022

orion

Profit from the Permanent Jewelry Revolution

Build Your Own Permanent Jewelry Business with the World's Best Selling Welder!

Orion mPulse
*For Permanent Jewelry • Starting at USD $2,400**

WATCH VIDEOS

Shop now for Orion permanent jewelry welders today!

Call or Text **801-658-0015**
Visit www.sunstonewelders.com/permanent-jewelry

sunstone™
The Micro Welder Experts

©2022 Sunstone Engineering LLC. Sunstone and Orion are trademarks of Sunstone Engineering LLC. As shown USD $2600. Pricing subject to change without notice. **A-METALSMITH NOV 2022**

RIO GRANDE®
Since 1944

Tradition Meets Technology

Work longer on intricate pieces with the Lindsay® BenchJewel® ArtGraver® set. For use manually or with power, the ergonomic handle—with adjustable piston stroke speed—delivers a broad cutting range. Artfully designed by master engraver Steve Lindsay, the line of gravers, sharpeners and accessories offers innovative solutions for a time-honored tradition.

Pictured: 18K gold and turquoise Jacla Necklace, Shane Hendren

Scan this QR code Lindsay® engraving tools and accessories at **riogrande.com**.